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"TARNISH"

At the Vaudeville.

Play in Three Acts by Gilbert
Emery, Presented by A.
Greville Collins at the Vaude-
ville Theatre on Monday,
March 30.

Josephine Lee Tevis... Grace Edwin
Lizzie Healey... Iné Cameron
Apolline Stutte... Ethel Coleridge
Joan Lee Tevis... Nora Swinburne
Emmet Carr... Francis Lister
Adolph Lee Tevis... Aubrey Mather
Nettie Dark... Olga Lindo
Aggie... Christine Silver

"Tarnish" has had a remark-
able success in America, which is
not surprising seeing that the
second act is as effective a piece of
theatricalism as we have seen for
some time. The enthusiasm of the
London audience on Monday night
knew no bounds at the end of this
scene. By the end of the play
enthusiasm was tempered some-
what, but the calls for the three
young players, Mr. Francis Lister,
Miss Olga Lindo and Miss Nora
Swinburne, who had carried the
whole thing on their shoulders,
were a fine expression of apprecia-
tion for some really good acting.
The people who say that we have
no young actors should see the
second act of "Tarnish."

The three principal characters
are certainly "grateful" parts to
play, for the author has drawn
them freshly and clearly. Miss
Swinburne plays Joan Tevis, a
well-bred, sensitive girl, daughter
of a querulous mother and a weak,
flamboyant father, who is loved by
a decent young lawyer named
Emmet Carr, so well characterised
by Mr. Lister. Miss Lindo has the
part of Nettie Dark, a young
woman whose profession is a
popular subject for playwrights at
the moment. In her spare time
she calls herself a manicurist. The
big situation is when Joan finds
her young man, who in a charming
scene an hour or two before had
declared his love for her, in com-
promising circumstances in Nettie's
bed-sitting room. Emmet Carr
also wants to know what Joan is
doing there.

The audience knows that Joan is
there on a curious errand. Her
foolish dotard of a father had given
the five hundred dollars that stood
between them and starvation to
Nettie that afternoon, and Joan
was trying to get it back. They
also know that Emmet, who is
slightly tarnished by being one of
Nettie's old flames, had been
brought there by a hick. New
Year's Eve had revived senti-
mental memories, and Nettie had
induced a friend to telephone to
tell him that she was in trouble.
When he arrived he found that her
only trouble was an anxiety to re-
new an old relationship which had
been broken off when he had met
Joan.

All this is good stuff of the
theatre, but there has to be a third
act to clear up the unfortunate
misunderstanding. This was like
most last acts, a trifle dull and
conventional in comparison with the
one that preceded it. Explana-
tions that are already known to
the audience are apt to be tedious
and one knows beforehand that the
heroine will take an unconscious
time before she decides to forgive
the young man and accept him,
slightly soiled as it were. Joan
has a lot of generalisations to make
about the male sex, drawn from her
experience of her father, an amor-
ous employer and Emmet himself.
They didn't help the final curtain,
nor was it necessary to let Emmet
go away in order to have him
brought back by the garrulous,
sentimental charlatan.

Some of the minor characterisa-
tion was very tedious. The mother,
who whined and moaned all the
time she was on the stage, grated
on the nerves. Mrs. Tevis is an
unrelieved stage bore. The father,
who is a weak edition of Micawber
—without the real Dickensian
flavour—is much better.

We have often praised Mr.
Lister for his easy grace and
naturalness, for the charm and
repose that distinguishes all his
work. There is all this in his act-
ing in "Tarnish," and much more.
His Emmet Carr shows that he can
express strong emotional force with
conviction and supreme under-
standing. There was something
distinct and vital in this perfor-
mance that was far finer than any-
thing he had hitherto given. Miss
Swinburne, too, was excellent. By
delicate touches she suggested the
beautiful quality of the character
of Joan in the first act, and the
sincerity she displayed in the later
passages did a good deal to lift the
play above the merely theatrical.

Miss Olga Lindo's part was easier,
for it was drawn with a broader
brush, but this clever actress made
a really moving human study of
the character. It was bright and
picturesque and she spoke the rich,
direct American idiom as if it were
her native language. The whole

(Continued in column 5.)



Photo, Vaughan and Freeman.

DAISY TAYLOR

At the Islington Empire on Monday evening last, Daisy Taylor—the
foremost Scottish comedienne—made a triumphant return to the stage
as leading lady in "Same to You." Playing this role provides Miss
Taylor many opportunities of showing her wonderful versatility, and
she was given an ovation at the end of the show on the opening night.
One of her most successful numbers is "Tennessee," from the house
of Lawrence Wright, which is proving a phenomenal hit.

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newer ideas have arisen, been tried, and found successful.
Old ideas were unhesitatingly scrapped to make room for the
new. The old principles which were the foundation, remain.
The same applies to the Lewin Saxophone. New ideas as to
the location of certain sockets, changes in certain pro-
portions, have produced a tone colour unlike any ever heard.
It is beautifully rich, with the clearness of crystal; it is
mellow, with that appealing quality of the human voice.
The Tonality is the acme of perfection.

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CHARLOT'S REVUE.

A Midnight Performance at
the Prince of Wales.

The two performances of Char-
lot's American Revue on Monday
evening last, originally fixed be-
cause of the great demand for seats
for the opening night, served
another purpose. It enabled really
enthusiastic first-nighters to attend
three premieres in one day. In
the afternoon there was a *répétition*
générale of "A Comedy of Good
and Evil" at the Ambassadors.
The evening was devoted to either
"Tarnish" at the Vaudeville, or
the Palladium; and at midnight
the Prince of Wales' Theatre called
for attention.

A midnight performance is
unique in London theatrical annals,
and all the stage world and his
wife were there to celebrate the
occasion, and to welcome back Miss
Gertrude Lawrence and Miss
Beatrice Lillie. The stalls and the
circles were packed with actors and
actresses who had come on from
their own theatres; never was
there such an enthusiastic
audience!

Charlot's Revue—the one played
in America—is, of course, a deli-
cious hotchpotch of the best items
from several productions seen in
London. It is a charming medley
of good things. No wonder
America flocked to see Miss Lillie
and Miss Lawrence, for they are
both consummate artists in their
different ways. It is doubtful, for
instance, if such a simple little
song as "I Don't Know" could
be better rendered. The full arch
flavour was brought out by Miss
Lawrence, and by every roguish
look and gesture she gave a deli-
cious twist and meaning to the
lines. Miss Beatrice Lillie's bur-
lesque work is just as effective.
"There's Life in the Old Girl Yet,"
in which she plays a faded musical
comedy star, was enthusiastically
applauded by the author (Mr. Noel
Coward) and the whole house. The
Gladys of the Tea Shop, with her
malapropisms and her short, tart
sentences, is a perfect piece of bur-
lesque, for it just sufficiently accen-
tuates a well-known type. The big
patriotic "production number,"
"March With Me," in which Miss
Lillie is bundled about by the
chorus, is as funny as ever.

But there are also touches of
real beauty in the revue. Miss
Lawrence has caught the pathos
and wayward charm of Pierrot in
the exquisitely set "Parisian Pier-
rot" scene, and her song and
dance with Mr. Robert Hobbs, a
personable young artist with a good
voice, was a vision of grace. One
of the most popular numbers was
the well-remembered rustic duet,
"I Might," in which Miss Law-
rence is seen as a coy and pretty
village maid, and Mr. Herbert
Mundin is an awkward young rustic.
It was a joy to watch the slow dawn
of understanding on the broad-
good-humoured face of this doting
Jargo. Throughout the revue Mr.
Mundin acts well, and in the
comedy he is a tower of strength.
He is most amusing as the husband
in Mr. Dion Titherage's sketch,
"The Indicator," who acquires an
invention to find out whether his
wife is telling the truth; and as
Mr. Tripp in "The Green-eyed
Monster," which, as before, is
played backwards as an encore.
"Inaudibility," by Mr. Douglas
Furber and Mr. Jack Hulbert, is
a telling criticism of the stage
mumblers, and was appreciated as
such by the house at the opening
performance. Among the more
spectacular items must be men-
tioned the fully dressed "Cigarette
Land" scene, and the haunting
number, "Night May Have Its
Sadness," which finally brings
down the curtain.

Besides the artists we have men-
tioned there is a first-rate company.
Mr. Peter Haddon dances very
neatly, and excellent support comes
from Miss Betty Stockfield, Mr.
Patrick Adair, and Mr. Leonard
Henry. The midnight perfor-
mance finished at 3.15 a.m. on Tues-
day morning, and Mr. Andre
Charlot made a short speech in re-
sponse to the calls from all parts
of the house.

(Continued from column 2.)

thing was vital with humanity, and
an appealing good-natured
humanity at that. Mr. Aubrey
Mather was good as the father, and
a pathetic little study of another
unfortunate down on her luck was
given by Miss Christine Silver.
Miss Ethel Coleridge gave a vivid
idea of another type of American.

On the whole Mr. Bach's produc-
tion was excellent. The play was
"staged" by Miss Betty Ross
Clarke, and at the end there were
speeches from Mr. A. Greville
Collins, Mr. Lister, and Miss Lindo,
in response to the innumerable
calls.

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Bank, Ltd." Remittances should be
made payable to "The Era."

COMPANIES WANTED.
WANTED. First-class Attractions.
COUNTY THEATRE, BEDFORD.
July 13, 27, Aug. 3, Sept. 14 on.
GRAND THEATRE, LUTON.
July 20, 27, Sept. 7.

NEW THEATRE ROYAL,
INVERNESS.
Only vacant date, April 6 (Easter),
until June 8, Aug. 31, Sept. 14,
Oct. 5 on.

E. GRAHAM FALCON,
Spring Cottage, Fort Augustus.
GRAND THEATRE, OLDHAM.
WANTED. Company for
MAY 4 (7).
Now Booking Autumn.
Once or Twice Nightly.
Wanted, a First-class Pantomime,
December 21, 24,
Once or Twice Nightly.

ERNEST DOTTRIDGE, "Merivale,"
Clifton-drive, St. Annes-on-Sea.
WINTER GARDENS,
NEW BRIGHTON.
WANTED. April 27, May 11, and
few later dates.
Only First-class Attractions Entertained.
A. DOUGLASS,
Winter Gardens, New Brighton.

FRINCE OF WALES THEATRE,
GRIMSBY.
WANTED. Good Companies for the
Following Dates:
Only Vacancies This Year:—
August 17, September 7, 14,
November 18, December 14.
Also for Spring dates.
Good Pantomime wanted for one week,
first in.

All communications,
J. H. CURRIE, as above.
AWARD THEATRES, LTD.
PALACE, STROUD.
PALACE, SWINDON.
PICTURE HOUSE, CIRENCESTER.
PICTURE HOUSE, LYDNEY.
PALACE, CINDERFORD.
PALACE, CALNE.

WANTED. Companies.
Three nights, Palace, Stroud,
October and November.
ALBANY WARD,
Palace Chambers, Stroud.
THEATRE ROYAL, LEEDS.
WANTED. Big, First-class, Or-
chestral, smart all-round Dancers.
August 17, September 7, 14,
November 18, December 14.
Also for Spring dates.
Good Pantomime wanted for one week,
first in.

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Also for Spring dates.
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first in.

COMPANIES WANTED.
H. W. ROWLAND'S BOOKING
OFFICES.
WANTED. High-class Attractions.
D.P. THEATRE, EASTBOURNE.
May 4, 11, 18, 25, Oct. 12.
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May 11, 18, 25, Oct. 12.
PLEASURE GARDENS,
FOLKESTONE.
May 11, 18, 25, June 1, 8, Oct. 12.
HIPPODROME, MARGATE.
Apr. 20, 27, May 18, 25, June 8, 15.
THEATRE ROYAL, WORTHING.
High season, July 16 (3), Sept. 7 (3),
21, 28.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
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THEATRES WANTED.
By arrangement with Robert
Courtneidge.
"PADDY, THE NEXT BEST
THING."
Wanted, Sept. 10, Oct. 12, 26,
Nov. 2, 16, 29.

WANTED. Hopwood's new Comedy,
"BACHELOR HUSBANDS."
Wanted, August 24, 31, Sept. 14,
21, 28, October 5, 12, 19.
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COMPANY.
"CHARLEY'S AUNT."
Wanted, July 27, August 24,
Sept. 7, 14, 21, 28.

By arrangement with Mr. Robert
Macdonald.
"PEG O' MY HEART."
Wanted, April 20.
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37, King-street, Covent Garden, W.C.2.

1925 Bookings include All Leading
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"THE OPTIMIST."
"THE JEFFERSONS."
No. including Wilfred Shine.
Production and company direct from
the Regent Theatre, London.

WANTED. April 13, May 11, July 6,
and later.
WIRE FOR APRIL 13.
A. DOUGLASS,
Winter Gardens, New Brighton.

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COMPANY.
"THE CHARLADY."
"THE CHARLADY."
"THE CHARLADY."

By W. T. Ivory and Marie Duncan.
Campbell Goldmaid, Ida Millais, Hugh
Carmichael, Beatrice Fitzhugh, Arthur
Dallas, Holly Hazelwood, A. E. Sprouton,
and MARIE DUNCAN.
WANTED. April 13, and on with
exceptions.

Refer P. J. Bright, Esq.,
P. J. Bright, Esq.,
Once or Twice Nightly.
General Manager: R. A. Beaton.
W. T. IVORY,
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MR. CHARLES MACDONA'S
COMPANIES.
"QUALITY STREET."
By J. M. Barrie.
WANTED. April 13 (Easter), April
27, June 1, August 1, September 1,
October 1, November 1, December 1.
Also for Spring dates.
10, Charing Cross-road, W.C.

ARTISTS WANTED.
IDA LILLE.
WANTED. smart all-round Dancers.
Season, London, and Tours.
Also Refined Pupils to Train.
Paris, Ballets, Troupes,
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WANTED. Ladies train as Dancers
for Revue, Cabaret, Mus. Co.
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WANTED. DANCERS.
First-class Class and Character
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mill-st., Piccadilly Circus, W.1.

WANTED. Pianist, Condiennie and
Soprano for leading London semi-
pro. C.P.
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WANTED. Known, robust, benevo-
lent looking Man required for
photographic work. About 50 years old.
Send photo., or call, WALKER, 32,
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WANTED. by Soprano and Accom-
panist, high-class C.P. resident
season: at 10, May on, WILFRED
SEDDLEY, Bilbays-st., W. Bromwich.

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WANTED. Attractive Young Ladies
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Studio: good facial expression essential.
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MUSIC HALL ARTISTS WANTED.
WANTED. First-class Comedians in
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MANAGER, Caldmere Picture House,
Walsall.

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THE OLD ESTABLISHMENT FOR
THOROUGH ORCHESTRAL
TUITION.
18, CECIL COURT, CHARING
CROSS-ROAD, W.C.
TO BUDDING MUSICIANS,
VIOLINISTS, PIANISTS,
CELLISTS, STRING BASS,
ORGANISTS, Etc., Etc.
Who find it impossible to get a job (and
if they do they cannot keep it).
We can help you.

FREE AUDITIONS.
Every Morning from 10.30 till 12.30.
Evening Classes, Tuesdays and
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WANTED. KNOWLEDGE WE HAVE
EVERY FACILITY FOR PRO-
FICIENT
COURT ENGINERS WHEN
PROFICIENT
ORCHESTRAS, QUARTETTES,
TRIOS, SINGLE INSTRUMENTS
SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS
ON HAND.

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(the recognised Bureau in the
profession).
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W.C.2.
Gerrard 1414.
Reg. L.C.C.

WANTED. to open Monday, April 6,
smart Pianist Conductor for the
Picture House, Spalding. High-class
programmes essential. Also first-class
Cellist for Scala Cinema, Boston.
Soloist and used to high-class music.
Once nightly; two matinees. Apply,
stating age, lowest terms, and refs., to
Mr. F. SHAW, A.R.C.M., Musical
Director, Scala Cinema, Boston, Lin-
coln.

WANTED. for first-class picture
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Leader Violinist, good soloist, with big
tone. Full particulars and salary re-
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WANTED. Violin Leader for small
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fitting; and be good soloist. Mod. terms.
Send copies refs., wages required, and
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WANTED. gentleman Violinist to
join lady Pianist for double
turn; can also sing at piano. 30,
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WANTED. to start at once, seaside
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Banjo, Drummer, doubling 'Cello
Apply, Box 529, "The Era."

WANTED. good 1st Violinist.
Cinema, seven days.
33 miles from London.
Apply Box 539, "The Era."

WANTED. Violinist for Trio, one
house nightly, two houses Satur-
day; no Sunday; pianist attends to
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fitting; and be good soloist. Mod. terms.
lowest; open Monday. LEWIS, Palace,
Chippinham.

WANTED. first-class Violinist,
doubling Saxophone, summer
hotel eng.; state full particulars, photo.,
terms; full board and fares given; other
musicians write in. RAE, 54, Aldboro-
road, Seven Kings, Essex.

WANTED. Violin-Leader, evgs. and
2 mats.; £3 5s.; first-class men
only apply. State age, etc., to M.D.,
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WANTED. first-class Leader Violin
(male); full tone. Audition.
King's Cross Cinema (opp. Met. Rly.
Stn.). Wednesday, April 8, at 10.30
prompt.

WANTED. good Violinist for
Eastern weeks. Lowest terms and
references. G. ALEXANDER, Pavilion,
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WANTED. lady Violinist, 'Cellist,
and Pianist; state age and wages
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WANTED. Known, robust, benevo-
lent looking Man required for
photographic work. About 50 years old.
Send photo., or call, WALKER, 32,
Shaftesbury-avenue, W.

WANTED. Pianist, Condiennie and
Soprano for leading London semi-
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Box 551, "The Era."

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Send photo., or call, WALKER, 32,
Shaftesbury-avenue, W.

MUSICIANS WANTED.
WESTBOURNE PARK
STUDIOS AND AGENCY.
Woodfield-road, Paddington, W.9.
Phone, Madia Vale 2515.
Bus 38, 31, 46, or three minutes from
Westbourne Park Station.
Licensed annually by L.C.C.
Lessee and Manager, WILFRED E.
BOYCOTT (late Manager for Frits
Kreiser, seven years).

WANTED. Known.
MAUD RISELEY, A.R.M.
Violinist and Mus. Director, holds
Orchestral Classes daily for all instru-
ments at above Studios.
Special afternoon classes are being
held, 2-4 o'clock, for instruction in
singing and playing to films.
Music from large library lent for home
study.

**Cinema experience given and engage-
ments provided.** Over 50 late members
now in good engagements. Three were
accepted for Liners after one term's
tuition.
VIOLIN AND PIANO LESSONS.
Inclusive terms quoted for combined
private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully
equipped Rehearsal Hall, on Stage 22
by 24 feet, with Grand Piano.

ORCHESTRAS AND ARTISTS
PROVIDED.
Free Auditions every morning, and
advice given.
All communications to
W. E. BOYCOTT.

WANTED. 1st-class 'Cellist that can
double on B flat Sax. or Trom-
bone; summer season, seaside. Audition
in London. Good terms. Box 548,
"The Era."

WANTED. TO COMMENCE MON-
DAY, APRIL 27.
FIRST-CLASS 'CELLIST.
MUST BE A BRILLIANT SOLOIST &
THOROUGHLY EXPERIENCED
IN UP-TO-DATE CINEMA WORK.
SIX DAYS: NO SUNDAYS. GOOD
TERMS AND PERMANENCY TO
THE RIGHT MAN.

APPLY. STANLEY C. MILLS,
MUSICAL DIRECTOR, PICCADILLY
PICTURE THEATRE (MANCHES-
TER), LTD., PICCADILLY, MAN-
CHESTER.

WANTED. brilliant amateur 'Celliste
to rehearse for few weeks with
Trio, with view for engagement. Write,
H. T. 15, Little Goodge-street, W.1.

WANTED. good 'Cellist for
stock company, easy job,
nights only: £3 2s. 6d.; open April 13.
Apply, with parties, age, and refs.,
etc., to F. HAYDEN JACKSON, Mus.
Director.

WANTED. 'Celliste for high-class
café; 3.30 to 6.5. Photo, refs., to
MISS OVERBURY, 65, Holly, Leamington.

WANTED. Immediately, Sousaphone
or Tuba.
Also good Trumpet; touring; long
engagement.
MORRISON, Queen's, Poplar.
Next: Ardwick Empire, Manchester.

CLARINET.
WANTED. for season, really first-
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Orchestra, Western-super-Mare,
18 performances weekly.
To rehearse, if possible, on
Thursday, April 9.
Must be thoroughly accustomed to good
Age, references, and lowest terms to
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WANTED. immed., Sax. Players, all
instruments, for Stage Saxo-
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HOWARD FLYNN, 96, Grays Inn-road,
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WANTED. E. FLAT ALTO SAX.
DOUBLING BARTONE AND
CLARINET: OBOE OR VIOLIN AN
ASSIST. EXECUTION TONE. MEM-
ORY. SHOWMANSHIP ESSENTIAL.
SPLEND. OPP. RIGHT MAN. BOX
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WANTED. good Cornet, Eupho-
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Band. CLINCH, 38, Besant-road,
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WANTED. Portable Harmonium
Player, with own instrument,
capable of top line; open Easter; 3s.
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WANTED. at once, experienced
Drummer, with tympani, and
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Harpist and Violinist; matinee and
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WANTED. Drum, doubling 'Cello;
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with instruments. Monday, SQUIRE,
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WANTED. double-handed Drum-
mer, effect-worker, pictures; com-
bine Double Bass preferred. Full par-
ticulars, lowest, MANAGER, Palace,
Redditch, Worcs.

WANTED. Expert Lady Jazz Drum-
mer for café; must be young,
smart, have good kit, also read and sing.
Photo, refs., and testimonials to PARK
Eastgate House, Chelney Walk, North-
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WANTED. young and exp. lady
Drummer for just not amateur;
West End and coast eng. from Whit-
sun. Call with drums. Mon. SQUIRE,
3, West-hill, Highgate, N.6. (Train-
and 15 from Kensith Town.) Mount
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Latest and Best Cinema Music.
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publication

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Drum, trap door, best call
rings, 28. 10s.; Tympani Sticks, 5s.;
Side Drum Sticks, 2s. 6d.; several Jazz
Outfits, cheap; 36in. Heads, 25s.; and all
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Bells for hire. Fair full-size Copper
Tympani, 224, plus carriage, ready for
instant despatch on receipt of cash.
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English, wing nuts, 24. 5s., plus car-
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Cymbals from 19s. 6d.; plenty of odd
Tubular Bells, flat and sharp pitch,
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22 (8) octaves; Tambourines from 5s.;
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with 2 canes, 6s. 6d.; and all Drummers
Requirements.
HARDS, 84, Barrington-road, Brixton,
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A.A. - BARGAINS in Second-
hand instruments. Bassoons.
Boosey, Buffet, high pitch, perfect
order, £10 each. B flat and A Clar-
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four string, machine head, magnificent
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Soprano, low pitch, silver plated, latest
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stocks on hand of the popular "REF"
Saxophones; the very latest. Write for
particulars. Splendid Deegan Xylo-
phone, complete with resonators, on
stand, 37 notes, £10 10s.
The House for Value.
FOOTE, LTD., 232, Hornsey-road,
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for hire; also Celesta. 11, Asi-
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AN OPPORTUNITY to Ladies
to partly exchange their old rurs
or give them in part payment, for Fur
Coats, Cloaks, or new gowns. Call at
possible, FOLAR BEAR FUR STORES,
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AMERICAN STUNT MUTES.
List Free.
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AN All-Brass, Plated SIDE
DRUM, 14 x 3, £3 5s.; all wood,
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announcement, from 8s. 6d. per
gross; also Carnival Dance Novelties.
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BRITAIN'S Finest DRUMS.
Follow the example of the leading
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BALLET SHOES, in black or
white, canvas tops, with leather
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Shoes, post free, 6s. 6d.; also Cotton
Tights, any colour, 42s. doz. pairs,
single pair post free 3s. 9d.
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CINEMA MACHINE (Omnia),
complete with motor, in good con-
dition; £30 or near offer. Write DELL,
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CLARINET, African Black-
wood, 15 keys, 4 rings, rollers;
£4 10s. Boehm system, £7 10s. High
or low pitch Clarinet Reeds, 3s. 6d. doz.,
postage 2d. See LEWIN BROS.

CLARINET, Buffet B flat, sharp
pitch, cocoon wood, 14 keys; four
rollers, cocoon wood, £3 15s. HESSY'S,
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overturns, suites, entre-actes, etc.,
complete orchestra, with two piano
parts; any quantity can be paid weekly.
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CLARINETTISTS all over the
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WALSH BROTHERS, 5, New Brown-
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EUPHONIUM, 3 valve, by
Hawkes, brass; £5. See LEWIN
BROS.

ERARD Grand, good tone and
condition; room wanted; £12, or
near offer. 22, Nile-street, City-road,
N.1.

FLUTES—Rudall Carte, '67
pattern, in case; £5. Boehm Flute,
metal, silver plated, closed G, new; £10.
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IF you want a SAXOPHONE
write to ALEX. BURNS. Save
50 per cent. off list prices. Best music
new and second-hand. Exceptional
bargains from £7. Call or phone before
5 p.m. 59, Kenninghall-road, Clapton.
Phone: Clissold 6156.

JAZZ SETS, smart Professional,
double heads, 26in. and 28in., 14in.
traps; also Military Bass, 22in.; cheap.
EMMS, Maker, 58, Kilby-road, Clap-
ton, S.W.

LEWIN BROS. REAL
BARGAIN LIST.
Important Notice.—Owing to numer-
ous clients complaining of their inability
to get bargains while they write in, as
the said bargains have been sold, we
will not supply any one person with
more than two Bargains from this list.
This week's little lot is very interesting.
Just watch this column; you will learn
something to your advantage.
C Soprano Saxophone, simple system,
silver plated, in case, £8, first cash
seconds; B flat Soprano, nickel plated,
simple system, in case, £8; B flat
Soprano, Lessen, plated, single oct., in
case, £20; E flat Alto, Llany, simple
system, in case, £19 10s.; E flat Alto,
Courtois, silver plated, high pitch,
single oct., in case, £18; E flat Alto,
Albert, silver plated, high pitch, single
oct., in case, £15 10s.; E flat Alto,
Lewin, new, simple system, £10 17s. 6d.;
C Melody, by Hawkes, silver plated,
single oct., in case, £19; C Melody, by
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JNO. W. SIMPSON,
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Town Hall,
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FARNHAM AMATEURS.
A talented party of amateurs, led by
Mrs. Henry Howard, gave a fine per-
formance of "His Excellency the
Governor," a farcical romance in three
acts by Robert Marshall, at the Church
House, Farnham, on Saturday to
crowded audience.
The name part of His Excellency
Sir Montague Martin, Governor of
Amandand Islands, was successfully
portrayed by Mr. Henry Howard, a
well-known Windsor Stroller; while
another of the Strollers, the Hon. Sir
William Goschen, K.B.E., was in
excellent form as the Right Hon. Henry
Carlton, M.P. Mrs. Henry Howard
made a very charming Ethel Carlton,
the M.P.'s daughter, her acting being
of a high standard, and was well sup-
ported by Mrs. Arthur James as Mrs.
Gollingbrooke and Mrs. Margaret Bart-
lett as Stella de Gex. The parts of
Capt. Chas. Carew (A.D.C.) and Mr.
John Baverstock (private secretary)
were in the hands of Major Henry
Howard and Major A. Clarke-Jervoise,
both of whom acquitted themselves
favourably. The remainder of the cast,
including Capt. H. Daniels, V.C., as a
sentry took their respective parts well.
The dressing was excellent and the
stage arrangements under Mr. G. W.
Dipple were admirably carried out.
Musical entracts were provided by the
Farnham Brotherhood Orchestra.

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Mr. J. Jefferson Farjeon's latest
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No tale which has for its
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MANAGERS and AGENTS invited next week to see this great SUPER-REVUE at the

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O.P. CLUB WELCOME TO JOHN BARRYMORE.

DISTINGUISHED GATHERING AT THE HOTEL CECIL.

The O.P. Club, who have in their 25 years of vigorous life entertained at least six distinguished Hamlets—Sir Henry Irving, Sir Herbert Tree, Sir Johnstone Forbes-Robertson, Sir John Martin Harvey, Sir Frank Benson, and Mr. H. B. Irving, added to their list at the Hotel Cecil on Sunday by giving a dinner of welcome to the latest Hamlet, Mr. John Barrymore.

Although it is the fifth dinner that the O.P. Club has held this season, there was a crowded and distinguished gathering, among those present being—
Mr. Israel Zangwill (in the chair), Sir Alfred and Lady Robbins, Sir Adolph and Lady Tuck, Sir Henry A. McCardie, Lady Hawkins, Miss Fay Compton, Mrs. Zangwill, Miss Constance Collier, Mr. and Mrs. George Relf, Miss Lillian Davies, Mr. Leon Quartermain, Mr. and Mrs. Gene Gerrard, Mr. Malcolm Keen, Mr. Herbert Waring, Miss Helen Mar, Mr. Philip Lewis, Mr. Curtenay Thorpe, Mr. Hayden Coffin, Mr. Leslie Bloom, Mr. and Mrs. Percy Burton, Mr. T. McDonald Rendle, Miss Margaret Halcott, Mr. Philip Conway (vice-president), Mr. Carl Hentschel (trustee), and Mr. J. Evans (hon. secretary).

Mr. Zangwill's Tribute.

The toast of Mr. John Barrymore was proposed by Mr. Zangwill. The last time he had the honour of presiding at a dinner of the O.P. Club, he said, they fêted a great actress whose play had just failed. It was an embarrassing situation, and he could only congratulate the lady on not having to share their enthusiasm with the author. The same remark applied, paradoxically enough, to the present case. For Shakespeare was beyond praise. They had only to celebrate an actor who had had the courage to tackle the most difficult part in all drama, and the skill to succeed. For a time the sacred lamp of drama had been out. But, thanks to William Poel and others, it had been relit. The Old Vic. had kept it going under the reverent ministry of Mr. Robert Atkins. And now had come an American visitor, not to blow out the lamp but to give it more oil. To the wise producer, Shakespeare spelt not ruin but "run." He meant men like William Foss and John Barrymore, who understood that there was no need for a "million-dollar" Hamlet. The drama, dragged down by theatre rents, was already a branch of the Real Estate business; there was no need to handicap it further by futile competition with the film. Mr. Barrymore understood that art was got out of grouping, not out of gold frames.

Mr. Zangwill went on to recall the impressions of Hamlets he had seen—Henry Irving, Herbert Tree, and Wilson Barrett—and to comment on the many-sided and difficult nature of the character. The latest Hamlet had, however, kept his feet, and what was a greater triumph, too, had kept his head in his success. Probably a more sincere devotee of the Art of the Drama had never reached us from America. After having given America so many notable portrayals he had come here. He asked them, as he could not in the guest's own country, to drink to John Barrymore.

Mr. Barrymore's Reply.

Mr. Barrymore paid a deep tribute to his company in replying to his toast. He made special reference to Miss Constance Collier, Miss Fay Compton, Mr. Herbert Waring (the best Polonius he thought, that God had put on earth), Mr. Malcolm Keen, Mr. George Relf (who couldn't help being a good Horatio, because he was such a nice fellow), and Mr. Courtenay Thorpe (who had made the Ghost seem like a ghost). He wondered if they realised what an extraordinary honour it was for an American actor to be playing Hamlet in this country, where, at the period when this play was written, Webster, Marlowe, Beaumont and Fletcher, and Ben Jonson were founding and beautifying the English language. He thought it must be balm to the soul of Shakespeare, whom he described as that rather sad, very beautiful, most understanding and myriad-minded poet, that through his extraordinary genius he had created a deathless amalgam for all mankind. He would remember these extraordinary days in London, and the generous tribute and welcome extended to the ladies and gentlemen of his company and himself that night.

The Company Replies.

Mr. James Agate having toasted the "Hamlet" company, several leading members thereof replied. All paid generous tribute to Mr. Barrymore. Miss Constance Collier said his Hamlet was the Hamlet of her generation, whether it agreed with tradition or not—it was the Hamlet of 1925. Every one of his company, when twilight eventually should come, would be able to sit and gossip about that production and the wonderful man that had headed them. There wasn't the smallest member of the cast who was not proud to be the little star in the "milky way" of Mr. Barrymore's Hamlet. Miss Fay Compton praised the jolly atmosphere of the company—free from petty jealousies. It was lovely to be with an actor-manager again, and, as for playing Ophelia, she was grateful for the opportunity. For years she had been begging to be allowed to play in Shakespeare. Finally, Mr. Herbert Waring referred to

Mr. Barrymore's kindness—even to the Haymarket Theatre cat, a dignified animal. Barrymore had stroked it during a rehearsal, saying, "You're going to make a hell of a hit in one of my soliloquies." Happily that prediction had not yet been fulfilled.

Mr. T. McDonald Rendle toasted M. Zangwill, who, in reply, pleaded for the creation of a modern drama. To avoid pessimism and cynicism should be the motto of the present stage.

During the evening the company were regaled with an excellent musical programme to which Miss Lillian Davies, Madame Marcia Van Dresser, Miss Helen Mar, Miss Daisy Buckstrou, Miss Nora Drake, and Messrs. Hayden Coffin, Gene Gerrard, and Arthur Fear contributed.

"EXODUS."

Striking Biblical Drama at Glasgow.

A Dramatic Sequence in Five Episodes by H. F. Rubinstein and Halcott Glover, produced for the first time on any stage at the Circus, Glasgow, on March 30, 1925.

Mr. A. Parry Gunn, who is responsible for this production, has already made for himself a secure place amongst producers by memorable large-scale productions of the "Antigone," "Julius Caesar," and "A Midsummer Night's Dream." Here again he has maintained his own high level of achievement, and surrounded himself with a company of capable actors who give the book careful interpretation and elaboration, whilst not overburdening it with prodigious misuse of the spectacular. It must be confessed that although very well written, this work falls slightly short of being a great drama for the stage. Had the phrase not been appropriated elsewhere the theme might be described as the birth of a nation. Drama, which is to have a wide popular appeal, must needs be more human and intimate. What has happened here is that the authors by using too full a stage have given us so many individually interesting but loosely co-related character studies that interest is diffused rather than concentrated. "Exodus" is a good, imaginative chronicle-play rather than real drama.

The opening episode gives a vivid picture of Joseph as Overseer in Egypt triumphing over the priestly and military factions, consolidating the power of the kingdom in the hands of Pharaoh. Then there is the story of the bondage of the Israelites in Egypt, culminating in the finding of the ark in the rushes by Meris, daughter of Pharaoh. In the third episode we have Moses grown to manhood and a captain of the Egyptian Army, thinking to become a ruler of Egypt. But his mind is stirred by the revelation of his Hebrew kinsfolk, and in a burst of anger he slays an Egyptian taskmaster and flees from the wrath of Pharaoh. The play works to a finally conceived climax in the episode of the Passover. Here we have the Egyptians weakened by plague, and played upon by the dissemination of the Moses legend till they cry out for the release of the Israelites. And in the final episode we are with the Israelites in the wilderness, worshipping the golden calf till aroused by the wrath of Moses.

As Joseph J. H. N. Craigen gave a satisfactory picture of the man of ambition groping towards the idea which he would hardly breathe even to himself; and as his wife Asenath, Alice Parry Gunn struck a sweetly plaintive note. J. M. Barclay as a crafty old High Priest was excellent, whilst the handsome arrogance of Potiphar was capably borne by J. J. Napier. In the earlier part of the play Miriam is played by Marion Anderson who makes a live creation of the highly-strung passionate young prophetess, and in the later episodes where the character tends to be one of fanatical strength. Bellina Miller gives a notable performance in an exacting role. The Moses of Edward O. McRoberts was full of dignity and manly vigour guarded by an intelligent restraint. The Uzziel of R. B. Wharrie was also a notable contribution, whilst Meris, Nan R. Scott was the daughter of Pharaoh to her finger tips. In a large cast especial praise must also be given to Sheila Douglas-Reid (Jochebed), Jeanie S. Patullo (Madmijah), Hester Paton Brown (Seba), Esther Wilson (Shelomith), Ian Lennox (Zithri), and Douglas N. Buchanan (Elizaphan).

The large circus arena is ideal for the setting of a drama conceived on such a grand scale, and the producer has by the judicious use of draperies and the simplest properties achieved notable results. With slowly changing lights the burning sky of Egypt is wonderfully depicted on a back-cloth consisting (apparently) of a cinema screen. There is perfect control of the lights of the arena and back stage; and the lighting scheme devised by Mr. Parry Gunn and executed by Mr. Wm. Morton, (Continued on column 4.)

"THE SEA URCHIN"

At the Strand.

Comedy in Three Acts by John Hastings Turner. Presented by the Dee Coo Company at the Strand Theatre on Tuesday, March 31.

Mary Wynchebek Helen Hays

Minnie Wynchebek Margaret Watson

The Rev. Richard Penny Arthur Bawtree

Polpert Lena Halliday

Guy Trebarrow Arthur Pusey

Fay Peggy O'Neil

Sir Trevor Trebarrow Athole Stewart

Augustus Sullivan Clifford Heatherley

Beach Marcus Barron

A Maid Rosalind Russell

Mr. John Hastings Turner, the author of that witty comedy, "The Ladies of the Field," obviously set himself the task in "The Sea Urchin" of providing Miss Peggy O'Neil with a part that would fit her particularly joyous and fascinating personality. He has done very well, and it is interesting to note that, with probably his tongue in his cheek, he has beaten the American sentimental drama-dists hollow. For "The Sea Urchin"—which is of the same genre as "Pollyanna," "Paddy-the-next-best-thing," and half a dozen other plays—has some bright touches of characterisation. The comedy, which borders on the farcical occasionally, is really amusing, and there are a good many very witty phrases scattered throughout the three acts.

Mr. Turner, in the main, follows the familiar lines pretty closely. Miss Peggy O'Neil—otherwise Fay—is cast-up by a shipwreck on to the Cornish coast, and is discovered to be a relation to the two maiden ladies, Mary and Minnie Wynchebek, into whose house she is carried. She has run away from a French convent, and is making for Ireland because she has heard there are no policemen there! The Misses Wynchebek make her out to be the granddaughter of a disreputable uncle who went to America years before, and as Fay says she knocked about the States from New York to New Orleans up to the age of fifteen this gives her an opportunity of talking like a typical O. Henry shop-girl.

Of course she is like a ray of sunshine. The elder Miss Wynchebek, who is supposedly hard and domineering, capitulates to her charms as thoroughly as her soft-hearted, sentimental sister Minnie. So does her rescuer, the presentable young Guy Trebarrow, son of the hated Sir Trevor Trebarrow, with whose family the Wynchebeks have had a deadly feud for generations. Sir Trevor is really a nice, kindly English gentleman, but he has to object to the inevitable engagement between Fay and Guy on principle. This makes Aunt Mary the more anxious to bring it about; but it is eventually left to Fay herself, who finishes an amusing and pretty little scene by unfairly crying in his arms, to win him over. Then, when matters appear to be straightening themselves out, there is another complication. Aunt Minnie has foolishly advertised for Fay's father, and a flamboyant gentleman turns up and declares he is the person in question. Such an impossible creature cannot be saddled on the lovely old Trebarrow House, and her lover's ancient family so Fay, this time, decides to clear out, but after spending a night in the heather she discovers that her so-called father is really an impostor. The amusing adventure, however, gets away with a matter of £700 that he had already extracted from the Wynchebeks and the Trebarrows as payments for written promises to go to America. There is a complete and perfectly happy ending, for the Wynchebek-Trebarrow feud is healed by not only the engagement of the young people, but by the prospect of a marriage between Sir Trevor and Miss Minnie. Mr. Turner does not believe in half-hearted measures when he writes a sentimental play.

Miss Peggy O'Neil carries off this sort of thing extremely well, and she really does "act." She knows to a nicety how to make her points, and the exact moment when a happy laugh should dissolve into tears. Fay should prove to be a very successful part for this clever actress. The best characterisation in the play, however, was displayed by Miss Helen Hays as the elder Miss Wynchebek. It is a good part admirably played. There was strength of movement and tone, and a wealth of subtlety and understanding in everything she did. Miss Margaret Watson made an attractive and appealing figure as the young sister, and Mr. Athole Stewart was excellent as Sir Trevor Trebarrow. Mr. Arthur Pusey was delightful in his boyish enthusiasm as Guy. A richly humorous sketch of a plausible scoundrel came from Mr. Clifford Heatherley, who played the fraudulent parent, and clever and quiet individual pieces of character acting were given by Mr. Marcus Barron, as a charming old butler; Mr. Arthur Bawtree, as the Vicar; Miss Lena Halliday and Miss Rosalind Russell, as two maids.

The play was produced by the author, and attractively set by Mr. George W. Harris.

ANSWERS TO CORRESPONDENTS.

W. A.—"Tons of Money" was produced at the Shaftesbury on April 13, 1922; transferred to the Aldwych on Oct. 30. We have no record of the actor you name ever appearing in it.

S. SINGLAI.—We cannot trace the lady's appearance as a child.

E. P. JONES.—Charles Godfrey died on March 28, 1920, aged 48.



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"FETCH A POLICEMAN"

At the Theatre Royal, Stratford.

Having had a successful run for seventeen weeks in the provinces, the first try-out in London here put the final seal of success on this comedy revue in "five beats," written, produced, and presented by Mr. Bert Thomas, who proves himself an adept in all departments. There is a plot, too, in the revue, and, though meagre, it is sufficiently interesting to arouse curiosity as to the denouement in the last scene—simply a matter of a pair of shoes taken from the feet of the inevitable cabaret girl. Miss Kathleen Nuttall is the cabaret girl of a most vivacious temperament, and she quickly works her way into the good graces of the audience. She had some good numbers, such as "I'll Jazz My Way to Mandalay," and she was charming in a coster episode with Mr. Bert Thomas, in which they joined in "What's Become of Sally." Mr. Thomas is a capital juvenile lead, with a good presence and a pleasing voice, and he became a great favourite with "She Knew Her ABC" and "Twelve O'clock at Night." Miss Florence Eden as a vamp was unique, and was most successful with "Not Here, Not There," in a bathing-dress parade, supported by a good chorus and dancing girls. Miss Doreen Dancit gave an entrancing skipping-rope dance, and proved herself the possessor of a good soprano voice. P.C. 49 (Mr. Walter Buxton), who was necessary to the plot, was no passenger, for he sang delightfully, and "Nirvana" was received with raptures. The Athol Sisters, a clever pair of dancers, were very good in some new movements, and they had two great song successes in "Ukalah" and "I Love My Chili Bom Bom." Mr. Joe Hodson, as first comedian, was excellent, and his eccentricities kept the audience in good humour. His knockabout work was really clever, and Mr. Jack Craig, as a more diminutive character, worked distinctively. Hodson's big boot dance was a splendid item. The show was clean, the dressing good, the mounting excellent, and the whole company worked well.

A Novel of Stage Life.

"The House of Joy" is a translation by H. Van Wyke of a novel by the distinguished Dutch woman writer, Jo van Ammers-Küller. It is a story of stage life in Holland—not the light-hearted flippant nonsense that is usually written in novels about theatrical life, but a deeply felt and exceedingly interesting study of a girl born with a genius for acting. The setting will be interesting to English readers, as the book gives what is probably a faithful picture of stage life and theatrical folk in Holland. The characterisation is excellent, and the story is of unusual interest. Messrs. A. M. Philip, Ltd., publish "The House of Joy" at 7s. 6d. net.

"ARISTOCRATS OF THE AIR."

This is the title of a fine set of interest studies taken by Captain C. W. R. Knight, M.C., illustrating bird life in the tall reeds of marshy country and in other inaccessible spots, mainly concentrating on the habits and life of the rarest birds found in the United Kingdom. The series are intensely interesting, and will appeal to all ornithologists and laymen alike. Such rare birds as the Bearded Tit, the Golden Eagle, the Water Rail, and the Montagu's Harrier are fully dealt with, and, in addition to their instructive value, the pictures are in many cases delightfully amusing. Their attraction is greatly enhanced by the lecture which Captain Knight delivers during the projection, and the four weeks' run which is to be given at the Regent Street Polytechnic, starting on April 6, should be widely patronised.

On the occasion of the special showing of the film, Viscount Grey of Fallodon, K.G., gave a short address on the subject of the importance of preserving the bird-life of this country, his remarks being much appreciated by those present.

"INNOCENCE."

This Butcher film, shown at the Palace, is an interesting story on the somewhat familiar theme of a beautiful actress who is courted and wed by a wealthy society man against the will of his people, who afterwards combine to render the lives of the young people unhappy. The narrative consists of many engrossing scenes that arrest the attention of the audience till the dramatic climax is reached, a thrilling scene ending in the triumph of the heroine over her traducers. One of the great scenes of the film is that depicting an "Actors' Frolics." Miss Anna Q. Nilsson is the outstanding personality in the cast, being admirably supported by all concerned.

(Continued from column 3.)

of Glasgow, cannot be too highly praised. The glowing glory of the East has been caught by the costumers ("Originality"), who have thought in terms of the complete picture. There are, properly speaking, no intervals, and as the curtain falls on an episode the auditorium is darkened and there is a selection of appropriate music, including some of the ancient Hebrew melodies which have come down to the present-day, and are in use in the services of the synagogue. Of these the song of Miriam, beautifully sung in the original Hebrew by Mrs. Amy Samuel, was specially impressive. In addition to the authentic native music there are choruses from "Joseph and His Brethren" and Handel's "Israel in Egypt." The chorus is supplied by the Glasgow Grand Opera Society, and the conductor is Mr. R. Hutton Malcolm.

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"GIRL SHY"

**"TOO
TIRED"**

SHANGHAI

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FROCKS AND FANCIES.

Are Figures to Return?—And What About the Bustle?—The One-Garment Idea—Frocks in "Sky High"—Peggy O'Neil's Disappointment.

Can it be that we have got to change our figures? And after all the trouble and expense to which we have gone to get ourselves slim and boyish, too? I mention the possibility because at Peron's show I noticed that there was not one really attenuated mannequin among them all. They were all rather larger and with decidedly more "figure" than we've seen for some time past. M. Peron prides himself on always being a little in front of fashion, and so—there you are!

The Bustle Again.

There have been tentative attempts to revive the bustle several times. I've seen suspicions of it in Paris, and again at Peron's there were at least four frocks which had subtle little inclinations that way, and M. Peron didn't deny that that was the way he intended the wind to blow! One was in fine lace over cyclamen satin, and had one founce of lace in front and two behind, rather fuller and held in place by a broad band of turquoise and mauve beads. Another was perfectly plain in front and gathered behind, not aggressively but distinctly bustleish in outline.

A Contradiction.

As if to contradict these substantial rumours I was shown the newest things in undies this week for keeping us slim. These are the blouse-combies. They are, of course, intended to be worn with those new neat suits of ours, and are blouses and knickers combined made on the lines of the camiknicks we find so comfortable. The top is sleeved and collared, and deliciously decorated with drawn-thread-work, and they save us such lots of trouble—putting on garment after garment. They are made by Ciella's.

Luminous Umbrellas.

We have heard much about the wonderful umbrella handles which have been made to tempt us to buy, buy, and buy again these most necessary of accessories in a climate like ours in which an umbrella we must have whatever else we go without. The newest are from Paris, and have luminous handles—some yellowish like amber, which, when held up to the light, glow like a torch; others red like the danger signal on a train or car. If you want to possess one you might get one for nothing. Think out a very original idea for a fancy-dress costume, and wear it at the Stage Guild Ball on the 6th April! One of the prizes is to be one of these new umbrellas, and another a 35-guinea frock made and designed by Idare.

Calico.

Aprons the fancy dress, by the way, prizes are offered for one made in calico, so no need to beg, borrow, or deplete your bank balance in buying up expensive materials. The possibilities are many: they may be painted or stencilled, and I have visions of something very remarkable made by stitching on slightly bulging appliques in an artistic design. This idea of a calico costume comes, of course, from abroad, where they temper their gaiety with economy sometimes!

Green Again.

Another nail in the coffin of the old superstition that green is an unlucky colour for the stage! Lorna and Toots Pounds wear the most enchanting crêpe-de-chine frocks of green for their entrance in the new revue, "Sky High," at the Palladium, and their little silver kid caps with ermine tails are very charming. Lorna wears the loveliest frock of diamond-strewn white georgette with a train that reaches to the "fls," and two adorable crinoline frocks, one pink trimmed with ruffled ribbon, and the other a greenery-yellow.

White, Too.

Lorna's dance frock of foamy white georgette—so beautifully cut and made—and her flower-bordered nixon are very good examples of the frocks of the moment, and I rather liked the shaded dress Toots wore, ranging from the palest of lemon to the deepest of orange; but there were many covetous glances cast upon the white Chinese-embroidered kimono—real Chinese, they were—for teagowns or boudoir wrappers.

Tea At The Winter Garden.

On Saturdays and Thursdays Muriel Barnby has a little tea-party in her dressing-room at the Winter Garden Theatre. You are always sure of meeting some interesting people there, as well as members of the cast, who pop in for the "cup that cheers." She told me that since the beginning of the year she has had over 200 people to tea, and her autograph-book shows some interesting signatures, including Prince Nicholas Galitzine, who has written his name in both Russian and English, and one of our learned judges, who is, I believe, the tallest on the bench—Sir Lewis Coward. Tea from old-fashioned rose-painted cups, and home-made coconut cakes, are the specialties, and Leslie Henson is always provided with his from Miss Barnby's teapot.

A Disappointment.

When I ran into Peggy O'Neil on the eve of "Sea-Orchid" I found her suffering from a slight disappointment. All the pretty frocks—including a delightful one

with a red jumper having the new white sleeve-ends—that she had chosen for her part had been declared by the author to be too smart. However, the frocks she does wear look very attractive—whether the brown woollie with orange tie of her first act, or the simple white crêpe-de-chine and little blue frock with vest of white lace which follow on.

The Vogue of Gold.

I've never seen more gold frocks than were worn in the Charlott Revue. There were very pale gold tissue and pale cloths of gold, and frocks of gold lace, and georgettes heavily trimmed with gold beads, and, for the two "stars," Gertrude Lawrence and Beatrice Lillie, wonderful frocks that seemed to be combination of gold lace, and gold embroidery and gold tissue; nearly all of them of the slim tunic variety. One particularly pretty frock of thick cream lace over gold had a green centre showing through the lace, and then flowing through a slot at the side to foam down the frock in ripples of soft green.

Odds and Ends.

On her first appearance Beatrice Lillie wore a white camellia with dark glossy leaves tucked in her hair over her right ear, and in several scenes Gertrude Lawrence clung to a bright green hankie tucked into a slender bracelet of emeralds and diamonds. Another interesting point was more frequent than ever changing of the clothes—some of them being changed in the middle of a scene. Why shouldn't we all in these days of Eton crops change the colour of our hair as we change our daytime and evening complexions and our frocks?

BIRMINGHAM REPERTORY.

Revival of "Cæsar and Cleopatra."

A large audience, which included the author, was obviously well pleased with the first performance of Mr. Bernard Shaw's "Cæsar and Cleopatra," revived at Birmingham Repertory Theatre this week prior to production at the Kingsway Theatre. The play was given in full and lasted four hours. No doubt there will be some speed-up later, and probably few would regret the omission of the rather tedious prologue. For the rest there is not a dull moment, and the acting of the principals and the other members of an exceptionally large cast satisfied the most exacting standards.

It is perhaps a little difficult to accustom oneself to Cleopatra as a lissom girl with red hair, or to imperial Cæsar elderly and benevolent. But the conception grows on one as the play develops. Although Cleopatra is young, she foreshadows a tempestuous maturity. Miss Ffrangcon-Davies acquitted herself with distinction her acting faithfully reflecting the changing moods and emotions of the part. Mr. Cedric Hardwicke's Cæsar is a competent piece of work. A certain weariness and a retrospective mood betray age, but there is latent power in his impersonation, and in his hands Cæsar is always impressive. Britannus (Mr. Scott Sunderland), who attends him, is the embodiment of our native respectabilities, which are often playfully derided. Mr. George Hayes, as Apollodorus, has a pleasing rôle, which he fulfilled in the happiest manner. Among others who deserve special mention are Mrs. F. Marriott Watson as the Queen's nurse, Mr. Terence O'Brien (a centurian), Mr. Philip Desborough (Bel Affris), Mr. Stanley Lathbury (Pothinus), Mr. Frank Moore (Rufio), and Mr. Howieson O'Call (Lucius Septimus).

Mr. Paul Shelving's skill ensured a notable setting, and the musical effects had been arranged by Professor Granville Bantock.

"PATRICIA"

At Wimbledon.

The fame of "Patricia" had preceded that bright young damsel, and there was a crowded house on Monday evening at the Wimbledon Theatre. This musical comedy is endowed with quite a little plot, but mainly depends on its dancing, songs, and merriment to carry it through, which it does unmistakably. Dancing predominates, and is of a high order. Miss Fay Martin, the charming exponent of Patricia; Miss Ella Lowes as Elizabeth; and a particularly charming chorus introduction dances innumerable. Miss Mabelle George deserves special praise for her vivacity as Miss Smythe. Mr. George Wardle Morgan is a capital hero with a pleasing voice. Mr. Leslie Hollowood causes plenty of fun as Peter Rumble, the detective, and Mr. H. V. Surrey is full of agility and smartness as Ogden Scales. Mr. Frank Barclay is excellent as Mr. Wentworth, as is Miss Isa Bowman as his wife, and Mr. John R. Val deserves a special word of praise for his study of Humphrey, the gardener.

"ADAM AND EVA"

At the "Q" Theatre.

Comedy. By George Middleton and Guy Bolton. Produced in England at the "Q" Theatre, Kew, Monday, March 30.

Mr. King H. St. Barbe West
Adam Smith Alek Chamley
Mrs. Bertram Aida Jenoure
Clinton Dewitt Hubert Woodward
Julia Dewitt Nancy Pawley
Eva King Nadine March
Aunt Sophie Martita Hunt
Dr. Latimer Douglas Jeffries
Uncle Horace Sebastian Smith
Hon. Andrew Gordon Eliot Makeham

By arrangement with Messrs. Giffard Barry and Hubert Woodward, "Adam and Eva," which has already achieved success in America, was presented by Mr. De Leon on Monday, and met with an enthusiastic reception. It abounds with clever situations, and the dialogue is sparkling.

The first two acts are located at a Surbiton villa, where we discover the King family, and it is around this circle that all the fun arises. King pere, a wealthy, self-made man, is surrounded by a family of people who do nothing in particular beyond spending his money; his daughter, son-in-law, and other relatives all batten on his generosity, and the extravagance and waste irks him; moreover, the society of all these badly-mannered people bores him to intensity, and he pines for foreign travel, or anything to emancipate himself from the environment of his relations. His desire to get away is really encouraged by the family, who inveigle the family practitioner, Dr. Latimer, to pronounce a sea voyage a *sine qua non*, and he suggests a trip to his patient's Brazilian rubber plantation. Mr. King, having discovered the schemes of his relatives, resolves to get away, and in order to curb the eccentricities of these harpies, he appoints Adam Smith, his business manager, to control the household during his absence. The responsibilities of such a position offer Adam special attractions, as he has long wanted to taste the joys of home life, and here the identical thing is presented to him. Mr. King departs, ostensibly for his rubber plantation, but in reality for a holiday.

It is now that Adam Smith realises the Sisyphean burden he has acquired. The indolent and extravagant family contest his actions and clamour for more money. Anon news arrives that the rubber plantation has failed in consequence of the Brazilian Government, and that all supplies are stopped.

In Act III. the family have surmounted their difficulties to some extent. Each has recognised the fact that to eat one must work, hence we find the family busily engaged in the mysteries of a chicken farm at Colchester. "Uncle" Horace actually gets a job as an insurance agent, the Hon. Andrew Gordon becomes the proprietor of a livery stable, and Clinton Dewitt becomes a clothes shopman. All, indeed, find useful jobs and are happier as a result. Later, Mr. King, having enjoyed his holiday, returns to find that the drones have become workers, and that the lesson has been taught and absorbed.

The acting of the comedy was in particularly good hands, and everyone did wonderfully well. Mr. H. St. Barbe West made a great hit as the father, Mr. King, and scored a legitimate success. Very excellent, too, was the Uncle Horace of Mr. Sebastian Smith. The performance was one of singular merit, and he accentuated the foibles of the old waster with life-like fidelity. Clinton Dewitt proved a clever study in the hands of Mr. Hubert Woodward, and Mr. Douglas Jeffries as the disciple of Galen afforded many bright moments; Mr. Eliot Makeham filled the rôle of the Hon. Andrew Gordon, the waster turned livery-keeper, with much skill; and Miss Martita Hunt was deliciously amusing; Miss Nancy Pawley won success as Julia Dewitt; Miss Aida Jenoure could not have been better suited as Mrs. Bertram—a performance of high merit; an admirable impersonation of the daughter Eva, who fell to the lures of the deputy father, was quite one of the successes of the evening, and Miss Nadine March has enhanced her reputation by her skill and artistry in this exquisite impersonation. Mr. Milton Rosmer is the producer.

"YOICKS"

At the Brixton Theatre.

This successful revue from the Kingsway Theatre is being presented at Brixton this week by David Horne Productions, Ltd. It is a delightful show, with some clever dancing by J. W. Jackson's 12 Royal English Dancers, some interesting playlets and canoes, and several popular songs, among which "Memory Lane" and "You'll Never Know" are outstanding. These were rendered by Renee Mayer in great style. Kenneth Ware has an excellent baritone voice. The humour rests largely on the shoulders of Wilfred Watson and Marriott Edgar, and right well do they carry out their duties. The former in a variety of rôles greatly amused everyone, and the latter sang "One Little One More," which was encored. In other parts Irene Booth, Doris Raymond, and Mark Henry worked very efficiently.

THE DRAMA IN AMERICA.

"Puppets"—"The Handy Man"—"The Fall Guy"—"Pierrot, The Prodigal"—"First Decision of the Play Jury"—A Victory for the Managers."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 14.—Brooklyn has just produced at the Selwyn Theatre a romantic melodrama called "Puppets," by Frances Lightner. The action of the play takes place in the room behind the stage of a marionette theatre in Mulberry Street. The characters are a varied lot, the two principals being Nicki Riccoboni, who manipulates the marionettes, and a stray waif from Georgia, named Angela, who finds enchantment in the puppet show, and captivates the marionette man with her simplicity, beauty, and charm. Nicki is about to leave for Italy, his native land, to take up arms in the early days of the war. Before he departs he marries Angela, and having reason to suspect that two of his associates may have designs upon his bride, he warns them off by driving a knife into the wall with much vigour and an Italian oath. Three years later Nicki returns, surprising his young wife, since the authorities had told her that she was a widow. She is grown up now, and the memory of her husband has been almost blotted out by her infatuation for his cousin, who is one of those whom Nicki warned when he went away. Nicki is deaf, so the lovers feel free to discuss their predicament in his presence; but a sudden shock restores his hearing, and in the final scene the two men gamble for the girl. The returned soldier proves himself the better man, and he wins her affections again. "Puppets" is an interesting and at times a powerful play. A marionette performance is introduced and proves a diverting novelty. C. Henry Gordon as Nicki plays his part effectively, and Miriam Hopkins is good as the youthful bride. Other rôles are well acted by Dwight Frye, Ralph J. Locke, and Frederic March.

"The Handy Man."

This is a homiletic play, the character from which it takes its name being a carpenter by trade and a philosopher by inclination. At times he has the air of an evangelist, and seems to be distinctly related to the central figures in "The Servant in the House" and "The Passing of the Third Floor Back." The play was written by Fred Wall and Ralph Murphy, and is now on view at the Thirty-ninth Street Theatre. Chris. Hawkins is the carpenter's name, and he happens to be pottering about a house in a rural community when Nellie Nelson, alias Gertrude Gordon, appears on the scene. Nellie comes from the wicked metropolis, and picks pockets for a living. Very soon she ensnares an unsophisticated young country chap in her toils. Between jobs the carpenter manages to keep his eye on her, and with many a homely aphorism, quaintly drawn, he dissuades her from the ways of the transgressor, and instils in her the desire to "go straight." The play is freely flavoured with what the Americans call "hokum." In the title-rôle Tim Murphy is effectively dramatic or comical as the occasion demands, and Margaret Cusack as Nellie Nelson handles her part cleverly.

"The Fall Guy."

This three-act comedy was written by two actors, namely, James Gleason, part author of "Is Zat So?" and George Abbott, who is playing Dynamite Jim in "Processional." Produced at the Eltinge

"NIGHT LIGHTS."

At Stratford Empire.

Produced at Coventry last week this "song, dance, and laugh" revue was presented for the first time in the Metropolitan at this East London house, and had a hearty reception. The book is by Fred Malcolm and Hedges Bros., and the last-named three are responsible largely for the song section, while Elven Hedges naturally looms largely on the instrumental side. He is a talented musician as well as a vocalist of no mean order, and is equally conversant with the saxophone, piano, flute, or any other instrument supplied by Master Alec. Read. The opening scene is a supposed "dress rehearsal" behind the scenes at a music hall, and the whole company quickly get to work. Mr. Fred Malcolm as the stage manager is soon putting the "Night Lights" through their dance, Alec. Read as the call boy intervenes, Mr. Joe Young, a most resourceful comedian, wanders on with a ladder waiting for his mate to drop from somewhere, Miss Thelma Rayne, a capital comedienne, is assiduously engaged scrubbing the floor, and the Hedges and Jacobson force their way in for an audition. This is all good fun. Then Mr. Fred. Malcolm with Mr. Forest Tell tells of the adventures of a dog "Whiter than the Snow," succeeded by a most amusing sketch, "Moving In," in which Mr. Joe Young and Miss Thelma Rayne keep things going merrily. A dancing specialty by the Oriental "Ginger Girls" follows, and later they appear in a charming dance with Mr. Elven Hedges; and a capable lot with new ideas they prove to be. "The Marriage Bureau" provided Mr. Joe Young with fresh opportunities for amusing comedy work,

it has proved to be one of the most entertaining plays of the season. The central figure of the story is an illiterate and guileless little chap named Johnnie Quinlaw, who loses his job in a drug store and becomes the tool of a gang of bootleggers and dealers in "dope." The story is told in the sort of language that is heard nowhere on earth but on the sidewalks of New York, and with the rapid-fire action that is characteristic of American plays of this sort. Johnnie Quinlaw thinks he is a bootlegger, but the suitcase he brings over the back fence has a false bottom, and contains "snow," alias "dope." Detectives raid the place, and it looks like prison for the unsuspecting Johnnie. In a highly effective scene, however, he tricks the man who has tricked him, and retains his freedom. The various characters are truthfully drawn and cleverly acted. Ernest Truex has the rôle of Johnnie Quinlaw, and plays the part for all it is worth. Hartley Power, Ralph Sipperly, Beatrice Noves, and Joseph King contribute interesting characterisations.

"Pierrot the Prodigal."

Laurette Taylor as the Pierrot of Carré's familiar pantomime, "L'Enfant Prodigue," is the attractive matinee bill twice a week at the Forty-eighth Street Theatre, this being one of the series of revivals presented by the excellent company of players constituting the Actors' Theatre. In this new departure Miss Taylor has won fresh laurels, her performance being extremely interesting and enjoyable. The highly efficient supporting company includes Galina Kopernak, Clarence Derwent, Ivan Lazareff, Michelle Burani, and Jack Thornton.

The Theatre Guild will open a school for actors at the new Guild Theatre in West Fifty-second Street next October. The school will be under the direction of Winifred Lenihan, who acted the title-rôle in Bernard Shaw's "Saint Joan." All applicants will be accepted for a probationary period of one month. At the end of the month a process of elimination will begin, and at the close of the fourteen months' term the senior class will consist of a small number of selected students. These will be given opportunities to attend rehearsals, and also act parts in a series of plays to be given at the Guild Theatre.

Eugene O'Neill's "Desire Under the Elms" and "They Knew What They Wanted," two plays which have called forth complaints from various reform agencies and private citizens, have been absolved of all taint of indecency by two citizens' play juries, which met at Police Headquarters after viewing the plays, and made their report. A third citizens' jury, after viewing "The Firebrand," a play about Benvenuto Cellini, decided that the play was unobjectionable as a whole, but that a part of one of its scenes should be modified. In the case of each play the juries had to decide on the following questions:—
"Shall the play be suppressed?"
"Shall the play be corrected?"
As to the first two plays the jurors voted unanimously "No" to both questions. In the case of "The Firebrand" they voted unanimously "No" to the first question.

and the first half concluded with a delightful musical romance, "By the Sleepy Canal," in which Mr. Forest Tell and Miss Rita Bernard do justice to the duet. The second half opens with a joyful cabaret scene, and then comes a coster episode, "An Amateur Night," in which from the 'dress circle' Mr. Joe Young is a persistent, but most laughable interrupter, of a spoof competition. The concluding scene is situated in "Dixieland." Mr. Forest Tell contributing "Dixieland" and Miss Rita Bernard "Plantation Days." Well staged, with the dressing most artistic, the show is one which should have a long life.

"A SELF-MADE FAILURE."

This First National film has a good story, in which a kind-hearted tramp, a lad of whom he has appointed himself guardian, and a wonderfully intelligent dog form the principal characters. The first of these three finds competent support in his daily search for food by the agency of the aforesaid dog, for whom the dinner baskets of the out-door workers with whom he comes into contact form ready, if illicit, booty. The lad "does his bit" by way of teaching his guardian the rudiments of reading and writing—all three thus forming a genial commonwealth as likeable as it is unlawful. By a plausible mistake in identity the leader of the trio becomes a masseur and physical instructor at a fashionable hydro, which serves for the introduction of a bevy of beautiful girl divers—one of the best scenes of the picture. The acting of Lloyd Hamilton and Ben Alexander as the principals, and of Patsy Ruth Miller in a charming ingenue part, is excellent, the same remark applying to the photography, which is wonderfully clear and distinct.

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THEATRICAL GOSSIP

New Play for the Globe—Stage Guild Costume Ball—
First Production at Barnes Theatre.

Popoff "Pops Off."

Speaking the other day to a friend, Mr. Geo. Graves said he was on his farewell tour with "The Merry Widow." He added, "I shall be very sorry to part company with the delectable little lady. I have grown with her, and I have got more fun out of the part of Popoff than I remember getting out of any other. It suggests so much to me that I must be forgiven if I put in something not provided for in the book. I shall say farewell to Old Popoff, to Hetty the hen, and to other creations, with a sad heart. I am now considering my next part. At the moment the chances are that I shall embark on a world tour."

"Safety-first Baby."

Mr. Norman Howard has acquired the sole rights of "Safety-first Baby," a new three-act farcical comedy, with music, by C. C. Wilson, and is sending out in the immediate future an all-star company for a brief provincial tour, prior to producing the play in the West End.

New Plays at Lyceum Club.

The Lyceum Club Stage Society will produce on Sunday evening, April 19, at 8 p.m., and on Monday 20, at 2.30 p.m., at the Lyceum Club, 138, Piccadilly, three new one-act plays:—"Caroline's Cat," by Miss Crosby-Heath; "A Goose's Feather," by A. Crozier Herbertson; "Our Honey-moon," by Florence Bates. The artists include Christine Silver, Barbara Everest, Olga Slade, Inez Bensusan, Ben Webster, Norman Page, Hugh Higson, and Leonard Calvert.

First Production at Barnes.

Mr. Philip Ridgeway has selected his first play for the opening of the new Barnes Theatre at the end of April. The inaugural production will be a four-act play by Harold Owen, entitled "Fatherhood." The author says of his work: "It is a play of modern English life which is close to its title. It is a play with what is called 'serious interest' in the sense that it deals with the events and aspects of life which cannot be called trivial. It is not a play with any great purpose, but it does here and there throw a sidelight on various modern domestic complications, including the relationships of fathers of to-day in the family circle."

New Play at Brighton.

A new play, "When the Light Came," by Andrew Buchanan and Robert Whitehouse, will be produced at the Little Vic. Theatre, Brighton, under the management of Miss Margot Greville, on April 27, for one week. The play is a modern drama in three acts. The theme deals with the happiness that ultimately follows sacrifice, and the central character is a blind girl.

A Veteran in "Lightnin'."

The cast of "Lightnin'" at the Shaftesbury Theatre possesses an even more veteran actor than Mr. Horace Hodges, who plays the title rôle, in the person of Mr. Charles Evans, who is 68 years of age, and plays the judge, Lemuel Townsend. As an actor, producer, and manager, Mr. Charles Evans has been before the American play-going public for over half a century, and first came to England 45 years ago with the intention of playing in the Moore and Burgess Minstrels. He built the Herald Square Theatre, New York, in 1890, and remained in management there for nine years. At this theatre he staged the first Bernard Shaw play ever produced in America, "Arms and the Man," with Richard Mansfield in the leading part. Mr. Evans, the present austere and dignified "judge" in "Lightnin'," started his stage career as an eccentric dancer, with a black make-up, as "Bob, the Bootblack," at Rochester, where he was born, and he continued this sort of work for a number of years with a partner. Then for twelve years he appeared in "The Par-lour Match," in which he played the part of I. McCorker 3,600 times.

Catholic Stage Guild.

At the Catholic Stage Guild's office at Home next Monday, Miss Gwendoline Brogden has promised to be the hostess. The At Home is from 5 to 7. It is hoped that as many members as possible will attend to meet her, and bring their friends.

"P's and Q's."

Walter Williams' new production, "P's and Q's," will be produced at Boscombe on April 6. The music is by Pat Thayer, and several of the numbers should become extremely popular. Messrs. Lawrence and Co. are the publishers of all the music. The lyrics are from the versatile pen of Donovan Parsons.

Theatres' Representative on the L.C.C.

Mr. Hugh Roberts, the general secretary of the National Association of Theatrical Employees, recently elected to the London County Council, has been appointed to serve on the Public Control Committee and also the Theatre and Music Halls Licensing Committees of the Council.

The Next Public "Rag."

The next public "Rag" of the Green Room "Rags" Society will be held at the Prince of Wales's Theatre (by permission of Mr. Andre Charlot) on Monday afternoon, April 20, the programme consisting of selections from the series of Sunday "Rags" just completed. There will be a *répétition générale* on Sunday evening, April 19, at the same theatre.

The Co-Optimists on Tour.

After spending the present week in Newcastle, the Co-Optimists, who are enjoying a highly successful tour, will remain for five weeks in Scotland, opening at the Alhambra, Glasgow, on Monday next, and from there going to Dundee and Edinburgh.

Robert Hale in "The Punch-Bowl."

Mr. Robert Hale, having completed a thirty weeks' tour of twice-nightly performances, is now rehearsing new scenes in which he will take part in "The Punch-Bowl" at the Duke of York's Theatre, after the departure of Mr. Alfred Lester through illness at the end of the present week. The fourth mixture of "The Punch-Bowl," which Mr. Archibald de Bear is preparing for this purpose, will differ from the previous edition only in the comedy scenes, to suit the personality of the new leading comedian. Two songs for Mr. Robert Hale, and the burlesque of "No, No, Nanette," in which he will appear with Mr. Sonnie Hale and Miss Norah Blaney, have been written by Greatrex Newman, the author of many successful items given by the Co-Optimists. To complete the family group, assistance in the rehearsals of the "Nanette" burlesque will be given by Miss Binnie Hale. Actually, the fourth mixture of "The Punch-Bowl," due on April 14, will contain eight new separate items, as well as two new songs to be sung by Miss Norah Blaney and Miss Gwen Farrar. There will be an extra matinee on Easter Monday.

The Interlude Players.

The Interlude Players will produce "Forbidden Fluids," by Ruseli G. Jones, at the Scala Theatre on Sunday, May 3.

"The Painted Swan."

Originally intended for only two weeks at the Everyman Theatre, arrangements were made last Saturday for the Princess Bibesco's play, "The Painted Swan," to run for one week longer there. Negotiations are on foot for a transfer of the piece to a West End Theatre.

Fellowship of Players.

The Fellowship of Players' next Shakespeare production on Sunday evening, April 19, will be "Love's Labour Lost," at a venue not yet fixed. Among the players will be Frank Vosper, Andrew Leigh, Alfred Harris, D. Hay Petrie, and Esther Whitehouse, a favourite at the Old Vic. Seats in the gallery will be free—first come, first served—and tickets will be sent on receipt of a stamped addressed envelope by the secretary of the Fellowship at 23, Gerrard Street, W.1. The sixth and last Shakespeare revival will be "Hamlet," on Sunday, May 24, with Godfrey Tearle as the Prince of Denmark, and a notable cast. This will be Mr. Tearle's first appearance in the part in London.

Barry V. Jackson's Plans.

Barry V. Jackson, founder and director of the Birmingham Repertory Theatre, is taking over the Kingsway Theatre, where he presents on Tuesday, April 21, Bernard Shaw's "Caesar and Cleopatra." His famous theatre in Birmingham, where he has produced during the last twelve years a rapid succession of plays of all countries, is unable to continue its pioneer work and remain self-supporting, and has to depend, if its enterprises are not to be hampered, upon his private purse for assistance. At the same time, he produces there many plays which in London might result in considerable financial profit, as witness "The Farmer's Wife," which is still playing to packed houses at the Court Theatre after a year's run.

The gratifying success of Philippott's comedy, however, blocks the only present outlet to the activities of the Birmingham theatre. Mr. Jackson is therefore acquiring a lease of the Kingsway Theatre, and hopes to establish with the Repertory Theatre and the Court a live three-theatre organisation. At Birmingham he will continue to produce plays fortnightly as formerly. Plays likely to attract the public for a long run will be staged at one London theatre, others likely to command a certain definite measure of success will follow each other at the other theatre. He hopes that this plan will solve the difficulty of making the experimental mother-theatre independent of private subsidy, and enable him to continue in London the series of productions which, starting with "Abraham Lincoln," includes Boughton's music-dramas "The Immortal Hour," "Bethlehem," "Romeo and Juliet," "The Farmer's Wife," and, in three weeks' time, "Caesar and Cleopatra."

Mr. Frank Curzon.

Mr. Frank Curzon, the well-known theatrical manager, has for the past two weeks been in a London Nursing Home under the care of his friend, Sir Alfred Fripp. Fortunately, the necessity for the operation that was at first feared has been avoided.

Mr. Curzon hopes to be able to leave the Home within a few days, but he will not be able to attend to business for at least another fortnight. Owing to his condition he has been prevented from replying to many kind letters and telegrams of inquiry from his friends. He wishes to take this opportunity of expressing his thanks to them.

"Katja the Dancer."

Owing to the enormous demand for extra accommodation at the Gaiety, where "Katja the Dancer" is playing to capacity, the management have decided that there shall be four extra matinees beginning on Easter Monday, April 13, and running on consecutive Mondays, April 13, 20, 27, and May 4.

Journalist's Curtain-raiser for "Ariadne."

An as yet unnamed one-act play of Middle Europe (circa 12th century) will precede A. A. Milne's modern comedy, "Ariadne, or Business First," when it is presented by Frederick Harrison at the Haymarket Theatre on the evening of Wednesday, April 22. It is by Ian Colvin, leader-writer of "The Morning Post." H. R. Hignett, Reginald Bach, Austin Trevor, and Frank Collier will play the parts. "Ariadne" has a cast of seven: Fay Compton, Louise Hampton, Joyce Kennedy, Barbara Everest, Allan Aynesworth, John Deverell, and Ion Swinley. Both plays are being produced under the direction of E. Lyall Swete.

Stage Guild Costume Ball.

Parades of fancy dresses will take place during the Stage Guild Ball at the Royal Opera House, Covent Garden, on April 16, at 12.30 a.m. Prizes will be awarded for the best dress worn by a lady or gentleman, for the best pair, and also for the best and most original costume made of calico. The judges for these parades will be Lady Forbes-Robertson, Mr. and Mrs. Owen Nares, Mr. and Mrs. Godfrey Tearle, and Miss Violet Lorraine.

New Play For The Globe.

Mr. Anthony Prinsep has decided to bring the run of "The Grand Duchess" to an end with the performance on Saturday evening, April 4. The theatre will then be closed for a long-delayed cleaning and renovating. On Tuesday, April 21, Mr. Prinsep will present a new play by Noel Coward entitled "Fallen Angels." The cast will include Miss Margaret Bannerman, Miss Edna Best, Miss Mona Harrison, Mr. Gerald Ames, and Mr. Arthur Wellesley.

Bal Masque at Dundee.

Dundee had its first theatrical and cinema Bal Masque on Wednesday, March 25, in the Marryat Hall. Dancing started at 11 p.m. and finished at 5 a.m. on Thursday, and everything went with a swing. Mr. Jas. Bell acted as M.C., and music was provided by the St. Louis Five, which was specially augmented for the occasion. Kitty Evelyn and Lester and Wood from "Say When!" revue at the Victoria, with Wilfred Shine, of "The Jeffersons" company, at the King's Theatre, judged the costumes, and the prizes were presented by Mrs. High, wife of the Lord Provost. The function, the proceeds of which go to the Dundee Royal Infirmary, was organised by Mr. Geo. Mackenzie, assistant manager of the King's Theatre, and Mr. C. G. Caine, of the Kinnaird Picture House, and they are to be complimented on the completeness of their work.

"The Colonnade."

The full cast for the Incorporated Stage Society's production of Mr. Stark Young's "The Colonnade," on Sunday and Monday next, is as follows:—Messdames Jean Cadell, Doris Gregory, and Veronica Turleigh; Messrs. Reginald Dance, James Dyrenforth, H. R. Hignett, Henry Oscar, R. S. Smith, and A. Harding Steerman.

Though the scene of the play is laid in America, the producer, Mr. Reginald Denham, has decided that all but one of the characters shall be played without accent. The exception is the part of a negro servant which has been allotted to Mr. Dyrenforth, an American actor who is well known in New York, but has not hitherto appeared in this country. Mr. Denham is relying for the correct "atmosphere" to a great extent upon the scene-designs of Mr. E. McKnight Kauffer.

BIRTHDAYS OF THE WEEK.

Edmund Waller, Sunday, April 5. A. C. Hardie, Monday, April 6. Harry Houdini, Monday, April 6. Charles Gulliver, Tuesday, April 7. Laura Cowie, Tuesday, April 7. Edward Knoblock, Tues., April 7. Lily Elsie, Wednesday, April 8. A. Helmore, Wednesday, April 8. Sydney Burns, Thursday, April 9. George Artiss, Friday, April 10. Donald Calthrop, Sat., April 11.

"A COMEDY OF GOOD AND EVIL."

Play in Three Acts by Richard Hughes. Presented by the Oxford Players at the Ambassadors Theatre on Monday, March 30.

Rev. John Williams, Allan Napier, Gladys, Mary Grey, Gladys, Gemma Fagan, Soragay Evan, R. S. Smith, Owain Flatfish, Richard Goulden, Mrs. Jones, Gwendolen Evans, Mrs. Jones, Kathleen Moseley, Timothy Yagairnowen, Herbert Lugg, Mr. Gas Jones, James Whale, Mrs. Resurrection Jones, Virginia Isham.

Mr. Richard Hughes' unequal and only partially developed Welsh comedy was first produced by the Three Hundred Club at the Court Theatre on July 6 last, and fully noticed in these columns. It was interesting to see it again at the Ambassadors Theatre on Monday, when it was presented by Mr. J. H. Fagan's Oxford Players. "A Comedy of Good and Evil" is notable for promise rather than achievement. It points to the author as a dramatist who will write a very good play one of these days. He can write amusing dialogue, and he shows signs of being able to treat a queer philosophical subject in an imaginative way.

The idea is distinctly fresh. It will be remembered that the play treats of a pious Welsh pastor, the Rev. John Williams, and his simple-minded wife who, expecting an angel visitor, entertain an emissary of the devil in the person of an attractive young girl—unaware. There is little difference between good and evil that it was not until the Bible burst into flames at her touch that they discovered that Gladys, as they called her, received her orders from Satan. However, as we are taught to love our enemies, she was allowed to stay, with embarrassing results—one being that Mr. Williams' wooden leg is changed into a real one, a very lively, beautifully hosed leg, which called attention to itself by wagging rigorously when neighbours looked in. Of course, the miracle set people talking, and the Chapel folk were inclined to scoff. Their fears have some grounding when Gladys is exorcised from the house by Owain Flatfish, the local representative of heaven. Finally Gladys goes over to the other side when, finding a consistent life of

evil an ideal too great to attain, she relinquishes her claim on the Vicar's soul because she has grown so fond of him. This almost breaks her heart. How easy it is to be good, she sobs!

This naive mystery was better acted in its original production at the Court last year. Then Miss Hermione Baddeley pointed the part of Gladys so cleverly that the audience felt at once there was something impish in the character. Her curious feline crouches and the hissing at the window were cleverly suggestive, and were missed in Miss Gemma Fagan's performance at the Ambassadors, which was that of a rather well-bred young school girl who was never tortured by the clash of good and evil. It was competent in its way, but it never helped to an understanding of a difficult play. Miss Mary Grey's acting as the dazed and bewildered wife was good, and Mr. Allan Napier was excellent as the dear, absent-minded Vicar. For the smaller parts Miss Gwendolen Evans' Mari Jones was vividly true to character, and there were satisfactory performances from Mr. Richard Goulden, Mr. Herbert Lugg, and Mr. James Whale.

The play was produced by Mr. James Fagan.

"THE VERGE."

A Pioneer Players' Production

A Play in Three Acts by Susan Glaspell. Presented by the Pioneer Players on Sunday, March 29, at the Regent Theatre

Anthony, O. B. Clarence, Harry Archer, Charles Carson, Hattie, Margaret Manning, Claire, S. Bil Thorndike, Dick, Kenneth Kent, Tom Edgeworth, Lewis T. Casson, Elizabeth, Ruth Bower, Adelaide, Gertrude Kingston, Dr. Emmons, Osborne Adair.

Miss Susan Glaspell, whose plays we reviewed in Ernest Benn's edition some months ago, has attempted to say something in "The Verge" that cannot be said—and the failure is a very notable achievement. She has tried to restate this paradox in the form of a play. "The Verge" is an acutely felt study of a restless, daring woman who revolts against the limitations of life. Her attempts at escape are symbolised in the experiments she makes with plants, and through "Breath of Life," the flower she has succeeded not only

in creating but in inducing to reproduce itself, she finds a new freedom. She has got outside the ordinary pattern of life into the "otherness," as the play puts it. In the end with her experiment a success, she finds herself transported into the "otherness," and when she is drawn back from her dreams by the man she loves, she strangles him. It is her gift to "Breath of Life." The idea is that dead he could be nearer her in spirit.

But it is impossible to give an idea of the play in an article. Crudely one could say that it is a study of a demented woman, but there is really much more in "The Verge" than that. Her madness is a super-sanity, the outcome of an acute, inquiring mind. She is Andromeda who is held down by her chains, and we are allowed to watch the terrible stress of her struggles to get free.

The astonishing thing about "The Verge" is that, set in a quite naturalistic setting, with a commonplace husband for Claire, a trite daughter and a well-meaning conventionally minded sister, the play does carry an air of conviction. This was partly due to Miss Sybil Thorndike's wonderful acting, which is certainly one of the greatest performances of our day.

In reading the play one felt that the part of Claire would never get across the footlights at all, but Miss Thorndike with an amazing spiritual perception almost succeeded in the impossible. Inspiration is a word to use with care and discretion, but her acting was really inspired. She seems to get into the skin of this strange, intense creature, to feel the terrible tragedy of the part, and the magnificent imaginative quality of the character. For immense understanding and fine nervous force Miss Thorndike's performance has rarely been equalled on the modern stage.

Miss Gertrude Kingston made a welcome return and played the sister with a real sense of character, and Mr. Charles Carson was excellent as the well-meaning, commonplace husband. Mr. Lewis T. Casson handled the part of the sympathetic lover with great care and tenderness, and the old gardener, played by Mr. O. B. Clarence, was a very beautiful piece of acting. Good performances were given by Mr. Kenneth Kent and Miss Ruth Bower.

The play was produced by Miss Edith Craig

"A Soft and Lovely Skin"

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An Obligation to be Lovely Miss Laye gives Details.

Everybody loves to see Miss Evelyn Laye. Her alluring smile, her lovely vivacious manner, full of grace and charm, her delightful voice—these qualities have brought her a continual series of successes, and are making for her yet another one in the present revival of the Dollar Princess. But they have brought with them also a very definite obligation. Miss Evelyn Laye is compelled to be concerned about her looks. She must always appear fresh and radiant. Care of her skin, therefore, is one of her first considerations, and a matter about which she cannot afford to take risks. The method she uses to care for her skin must be absolutely reliable and certain in its effects. This care, Miss Evelyn Laye declares, can best be obtained by the daily use of Pond's Two Creams—the Cold Cream and Vanishing Cream used regularly in conjunction.

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At the Theatre Royal, ASHTON, Sir Arthur W. Pinero's super comedy, "His House in Order," is being presented by the Theatre Royal, Ashton, and is a very capable exposition is given the portrayal of the characters being very satisfactory. Nothing from start to finish departs from the most fastidious and accurate and makes the play with an intelligent grasp of the meaning. Miss Margaret Hobart's Nina is a clever and indeed beautiful characterisation, while the portrayal of Mr. Pinero as the artist is a masterpiece. He is an artist of unusual gift; and other players in the cast are not less rich in accomplishments. At the Empire Hippodrome is a Fred Karno production, "The Beauty Prize," which includes Billy Danvers, Cyril Cobb, Marie Ellis, Violet Henderson, and other star artistes. Fun is a paramount feature.

"The Beauty Prize" is paying its first visit to the Theatre Royal, BATH, and this diverting musical play is admirably presented by Arthur Onslow and Henry Lawrence company. The cast includes several well-known favourites, particularly Teddy Brogden, who, as Odo Philpotts, scores a great success. Pure Temple is full of life and attractiveness as Carol Stuart. As Sovery Toots Daphne Leigh is the most successful. Miss Edna Earle is well to the fore as Flutey Warboys. At the Palace is the Ray Brothers' production, "The Side Show," with Fred Morgan as comedian-in-chief, a number of the great comedians of the audience. Decima St. Clair and Harry Arthurs contribute vocal items with success, and the Synopacted Orchestra in their

(For other Provincial News see page 18.)

display their accustomed liveliness in song and patter. Their duets are a tonic, and the songs are of a most enjoyable variety. What could appear after long absence, and sing several songs, and fresh to Birmingham. His comedy character is also characterised by geniality and good nature. He has a number of some amusing anecdotes, and generally entertains. Heavily Bros. furnish support. "The Silent" comedy, with richly appreciative applause following; and Sylvia, the new comedy, with a number of the title talents; while Elna Maude and the Moss Girls dance with rhythmic gaiety.

EMPIRE.—P. M.—*Empires*, *A. M. R. M.* Mr. Henry Raymond; *A. M. R. M.* Mr. Harry Raymond. *Empires*, *A. M. R. M.* Mr. Harry Raymond. *Empires*, *A. M. R. M.* Mr. Harry Raymond.

CLERG.—Presented by Mr. Harry Raymond. *CLERG*, *A. M. R. M.* Mr. Harry Raymond. *CLERG*, *A. M. R. M.* Mr. Harry Raymond.

LARKS is well staged, humorous, pretty, and full of good things. G. S. C. is very, very in his best form as chief comedian. A. M. R. M. Mr. Harry Raymond. *LARKS*, *A. M. R. M.* Mr. Harry Raymond. *LARKS*, *A. M. R. M.* Mr. Harry Raymond.

master was as successful as the school-year's pantomime girl-guide skit, while his miniature drum major was really a little bit of a drum major. He caused roars of laughter by his

Messrs. Hatten, supported by an excellent ballet and full chorus.

QUEEN'S THEATRE.—P. Messrs. J. Bayers and F. T. O'Malley. Musical comedy, "The Merry Widow," Swift's revue, "Kisses and Kandy," having proved a record success last week, the management have retained the production unchanged as long as possible. The singing comedian winning immense popularity, supported by Jane Lister, Kate Summers, the Chicago Girls, Karoly's Brass Six, the two Sisters, George Belton, and the Cordine Girls.

EDINBURGH.

LYCEUM.—M. Ds. Messrs. F. V. Wyndham and George T. Minshull.

A. M., Mr. Stanley Shuter, junr. Miss D., Mr. Albert E. Burke.—Messrs. Anderson and Macdonald, presenting beneath the delightful musical parlour, "Katinka." A very charming actress, all vocalist, Miss Evelyn Drew, wins hearts by her impersonation of the heroine, and the young couple, Ivan Dimitri proves himself to be a capable singer and fine actor. The humor-

METROPOLE.—G. M., Mr. Wm. C. Rea.—This week Graham Watson presents a novel entertainment, entitled "Winners." The cast is a strong one, headed by the popular and well-known supported throughout by the following artists: Jose Goray, Yvonne Haffner, Fred Leslie, Gus Straton, Doroteya Jones, Ivy Paton, Ruby Stewart, Norman, and the popular and well-known items are a pleasing feature, carried through by the Gulliver Girls, the Argentas, and Glyn Grafton. An accomplished orchestra is under the direction of Mr. Wm. C. Rea.

EMPIRE.—P. Moss' Empires, Ltd., G. M., Mr. G. H. Richardson; Miss M. Henry Farrar.—Albert de Mille's revue, "Empire," is a most interesting and absorbing excellent entertainment, with hearty and continuous laughter. Syd Howard is the principal fun-maker, and is untriflingly his efforts, which Le Maitre fits into the plot, with the marvellous the

OPERA HOUSE—P. Theatre Box Office, Inc., Ltd., M. D., 100 N. Van Ness, San Francisco 4, California, presents the second and closing week of the British National Opera Co. opened on Monday with a powerful performance of Wagner's "Siegfried" in which the vocal parts are in the hands of Mr. Walter Wagner, Mr. Robert Parker, and Mr. May Bushy, who took up the rôle of Brinhilde in consequence of the illness of the original Brinhilde. The production of Gustav Holst's "The opera," "At the Boat's Head," on Monday, the 3rd inst., will be noticed next week.

WARDWICK EMPIRE—M. D., Oswald Stoll; A. M., Mr. G. H. Barlow; Mus. D., Mr. R. Hardwick. Cranston Heath Productions are presenting here this week two new musicals, "The Great Waltz" and "The Intitled Variety of sixteen items," both of which are offering an appropriate and brilliant and exhilarating entertainment.

John, Bole is smartly fitted by F. de la Motte, who, in the role of the duke, up of a lady is a surprise to the audience; while others who do well are Jack Cosgrove, in various parts; La. Wodman and Doris Knight as the Duke's mistress and maid; and Edna, Ernest and Mrs. Bevancov. The new show as Lady Mary Green. A new word must be added for the Broadway popularity dancers, and the 8 Broadway Belle, who has been in their various dancing scenes.

RUSHOLME THEATRE.—M
Mr. Arthur W. Belt. Mr. Belt's new play, "The Players," has been doing well here in the revival. "The Joan Danvers," a play originally produced by Miss Horniman at the Gaiety Theatre. There are two new plays, "The Part," by Mrs. J. and Joan, both admirably presented. Mr. Norman Partridge and Miss E. Draycott, but the play as a whole finely done.

NOTTINGHAM.
ROYAL.—M. D. M. R. H. Gilles

and a first-class company at the Lyceum Theatre, 1001 Broadway. When, is showing twice nightly.

At the New Hippodrome, ACCREDITED, Mr. George Edwardes' Dainty Theatre production, "Toni," is a capital affair. The comedy is staged and the cast includes prominent artists, in which Fay Noyes, Scott Harrod, and Dorothy Hiers are the stars.

At the Theatre Royal, "The Common Law" is the attraction. "The Under Dog" is being played to appreciative audiences. Fred Goetz is very popular actor and a part of Jerry Desmond excellently while Hilda Anthony is a very delightful Clara Wain. At the Hippodrome, "The Production of the Year," the big musical "Fuzzles of 1925" featuring Vene and Russell, Lee Corner, Bert Weston. The show is met with a big reception from cross audiences.

At the Theatre Royal, ASHTON, Arthur W. Pinero's super comedy, "House in Order," is being presented.

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principal fun-maker, and his untiring efforts, with those of Raine, in a final partner in all the revelry of the pie. Gary Lynch and Kitty Prince are a clever couple, and the piano-playing Cliff Martell is very smart. Lee a Thimble give a daring performance which entices the tender and adoration of the audience.

PAVILION, LTD.—M. D., Mr. Joe Kirkpatrick; Mus. D., Mr. Howie Croft.—Bert Bendon and his company in a comedy sketch, and the most amusing. Peter Bernard sings raring songs with vigour. "Who Could Be Fairer Than That?" a "Bombay Rose" being particularly successful. The Scotch and Canadian Irish song songs, and the songs in favour, while Daisy Dorman sings and dances charmingly. Rene a Renard, expert banjoists; Geo. Forman, comedian; Cigardo, juggler; The Olie, a master of the art of musical skit and the Olsu Trio, Japanese jugglers, complete.

OLYMPIA, LTD.—A. M., Mr. Al Cassels; Mus. D., Mr. John Henderson.—Pleasant entertainment provided. Miss Edith Margery, a charming vocal and dancing act, and Andre and George, effective fun-makers and dancers. In addition, "Her Marriage Vow," a pictorial drama of great interest, featuring Dea Duse and the late Bayne. On Thursday, Friday, and Saturday the star screen attraction "The Lightning Rider."

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julian H. Wilson.—"Charley's Aunt" is here again. "Goodnight, Ladies."

intituted variety of sixteen items bright and exhilarating entertainment. The cast is one of high calibre, thorough and well known in the theatre, and occurs those who shine in the most prominent positions being Chas. Jones, Johnny Walker, Arthur G. Ward, Johnny Walker's A. Mascot, J. Morgan, and the character parts, Amos, others, Thelma Hamilton distinguishes herself in selections from her repertoire of songs, and the Cigarette Girls, an attractive and clever combination of M. and Sec. Mrs. Alan Yau and M. and Sec. Mrs. Jessie Hewitt; A. M. Mr. Douglas Bush; Mus. D. Thos. Wrathmall. "On with the Dance," Mr. Charles E. Rochard, who is here for a third highly successful week.

HIPPODROME.—M. D. Sir O. Stoll; R. M. Mr. Bertram Lees; A. M. Mr. H. Hodgkinson; Advt. M. D. Forbes Winslow; Mus. D. J. Haines. The famous American Williams tops an excellent bill here, and his clever character studies. Others, who contribute are Fred Barnes, a popular light comedian; Ethel Ho, the well-known comedienne; and the F. M. D. M. D. Cuthbert's 21st the Flying Potters, in a smart com gymnastic act; Doris, in song, st and dance, with Horace Adams at piano; Reka, the "universal" musician and Harlowe Conner and his wonderful performing pigeons.

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NOTTINGHAM.
ROYAL—M. D. Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus., Mr. C. Wyndham. A fine, lyrical tour, Sutton Vane's imaginary play, life after death. "Outward Bound," receiving a Nottingham presentation. There is an excellent cast. As the ship is wrecked, the crew are the first to find out the truth and his fellow passengers are dead. John Findlay gives an admirable performance. Mr. Oswald Marshall, Miss Alice May, Janet Hodges and Miss Alice Mansfield are other players.
EMPIRE.—M. D. Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. Mr. Fred Poulter; Mus., D. A. Mr. Wyndham.—Robert Courtneidge's "The Merry Wives of Windsor" is deservedly cordially "earned" for its meretricious, inconsequential entertainment with lots of lulling music. Barry Lou and Miss Jenny Gregson head the comedy side of the show, and a sassy heroine is seen in Miss J. A. Robb. "The Rivals" is the damnable, elaborate Royal pantomime, plays the **HIPPOTRITOM.**—M. D. Messrs. J. A. Edwards and W. Slay; R. M., Mr. J. A. Dudman. A Bromwich.—A Cherrion 1925 is Jean Brown, a lady of the nation. Presented by T. Elder. Hear exploits many new and novel ideas. Irene o' Dare, the Regent Band, Mr. Leslie, and a particularly smart chorus are the artistes on which the show depends.

SHEFFIELD.
LYCEUM THEATRE.—M. D. Mr. John Hart; G. M., Mr. J. E. B. Merton; Mus., The George Edwards' production

Arthur W. Pinero's super comedy, "House in Order," is being presented at the Alfred D. Denville Stock Co. and is a valuable study in the art of the portrayal of the characters being so satisfactory. Nothing from start to finish departs from the most fastidious refinement, and the dialogue is written with an intelligent grasp of the psychology of the characters. "Ninety Nine" is a clever and indeed beautiful characterization, while the portrayal of Rex Gerard as Hilary Jenson points out that he is an artist of unusual caliber. "The Love Match," a less rich in accomplishments. A feature of the Hippodrome is a Fred F. production, "The Love Match," which includes Billy Danvers, Cyril Maude, Estelle, Violet Henderson, and other star actors. Fun is a particular feature.

"The Beauty Prize" is paying its first visit to the Theatre Royal, and this diverting musical play is a mirably presented by the O. & O. cast includes several local favorites, particularly Teddy Brodgen, who, as Odo Philpotts, scores a great success. True Temple is full of life and a perfect example of a good actress. Todd, Daphne Leigh is the embodiment of mirth, and Maurice Earle is the force as Ray Warboys. As the Palace is the Flax Brothers' production "The Show," with Fred F. as the comedian, and the title song, "As a Median of Amusement of the Audiences," Decima St. Clair and Harry Art contribute vocal items with success, and the Synopical Orchestra in

(For other Provincial News see page 10)

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THE REALM OF MUSIC.

NEW SONGS BY VAUGHAN-WILLIAMS.

Mr. Stuart Wilson and the Snow String Quartet gave a programme of music by Dr. Vaughan-Williams, including many new songs, at Aeolian Hall. The audience was as large as the hall could hold—a sign that there is a public for a truly English composer of our own day, as well as for his Tudor forerunners. The new settings of the Shakespeare songs: "Take, O Take Those Lips Away," "When Icicles Hang By The Wall," and "Orpheus With His Lute," delighted; they are Vaughan-Williams at his most characteristic.

The Walt Whitman songs "On a Ground," were frankly experimental, and only the third, "Joy, Shipmate, Joy," can be said to carry conviction. In the first part of the programme were the Four Hymns, now arranged with accompaniment for pianoforte quintet (Mr. Anthony Bernard at the piano), and new settings of poems by Seumas O'Sullivan ("Twilight People") and Fredgonnd Shore ("Motion and Stillness," "The New Ghost," and "The Water Mill"). Mr. Wilson was in much better voice than at his last recital. His tone was richer, and he seemed able to vary it more; possibly because, as was evident, he was really moved by many of the songs. An instance of the right application of vocal colour and quality to subject was the first song of the "Wenlock Edge" cycle. The Chaucer roundel, "Merciles Beautee," also lies well for his voice. He sounded fresher and livelier in the last of the three than one remembers to have heard him before.

CENTRAL HALL CHILDREN'S CONCERT.

The "movement" grows—at the Central Hall on Saturday morning was the largest audience yet for these concerts for children. And it was an audience out for enjoyment, intensely alert to the orchestra's playing, and turning a responsive ear to the "explanatory remarks"—which are by no means as dry as they sound in that phrase—of Dr. Malcolm Sargent, the conductor. A delightful programme was played, consisting of overtures of Weber (Freischütz) and Korsakoff (Coq d'or), Schubert, Handel, and Balfour Gardiner, and every item in it was thoroughly appreciated.

VOCAL AND INSTRUMENTAL TRIOS.

This concert, given at Wigmore Hall, was unusual in that the

Misses Ruth, Phyllis, and Margery Eyre, the pianist, violinist, and cellist of the instrumental trios, were also the singers of the vocal trios. It is hardly to be expected of even exceptionally gifted people that they should be able to do two things as well as they can do in these days of high standards. As it turned out these ladies gave much more pleasure by their singing than by their playing. The performance of "Lift Thine Eyes" was markedly good—so good that the audience were only too glad to have it over again. And there were the same qualities of pure tone, balance, and expressive singing in trios by Byrd, Bach, and others, and in Herbert Howell's beautiful setting of Geo. Herbert's "Lord, Who Createdst Man," even though their combined effect were a little less entirely satisfactory than in the Mendelssohn-Brahms C major trio was workmanlike in execution, but not distinguished, save for the pianist's part in the scherzo, which was made to ripple delightfully.

MISS JOAN WILLIS.

Miss Joan Willis is to be thanked for a variation from the usual cello recital, even though the results of her experiments were not always as satisfactory as her intentions were laudable. What was proved pretty conclusively by the performances of old music was, that the modern pianoforte is on the whole a better partner for the modern stringed instrument than the harpsichord. In the slow movement of the Valentini sonata, in which Miss Willis employed her fine, round tone, the effect was as of a body full of rich blood matched against an unsubstantial wraith. Later, in the Corelli sonata for violin (Mr. Percival Hodgson) and cello, one sometimes had to look to make sure that the harpsichordist, Miss Eleanor Wilkinson, really was playing. In quick movement, and in the Mchul gavotte, when the cello tone was perforce lighter, approximating more nearly to that of the viol da gamba, one experienced, on the other hand, a quite out-of-the-ordinary sense of pleasure in the balance of power and blending of timbre. Miss Willis, who plays old music with affectionate understanding and charm of style, also showed in the course of her programme, which included a performance with Mr. George Reeves of Strauss' Sonata in F, that she is by no means limited in her range.

MISS MANIA SEGUEL.

Why Miss Mania Seguel's Chopin playing should have divided

the critics did not appear at her recital at Aeolian Hall. By some she has been acclaimed the only true prophet, by others a prophet of another colour altogether. At the head of her programme was a paragraph from Henry T. Finck's "Success in Music," in which the American writer says that "historians... are impressed, puzzled, paralysed, convinced by the testimony of Chopin's pupils that he used to say that however much the singing hand might fluctuate in pace, the accompanying hand must play strictly in time." By this rule governing the tempo rubato Miss Seguel, it appears, takes her stand. But as hinted above, one looked in vain for traces of revolutionary tendencies in her interpretations. One would have said that if ever there was playing free from exaggeration or distortion of any kind, that playing was Miss Seguel's. It convinced by its ease, clarity, and naturalness. Miss Seguel has very agile fingers and great delicacy of touch, and some of the studies she played can surely never have been done with a more feathery lightness.

ROYAL COLLEGE OF MUSIC.

The orchestral concert given by Royal College of Music students opened with an exhilarating performance of the Fifth Brandenburg Concerto under Mr. Adrian C. Boult. To him was due the grace and the spirit and the rhythmic life in the playing that made old Bach young again. Excellent balance was maintained with the solo parts, more than capably played by Joan Black (piano), Marie Wilson (violin), and Bruce McLay (flute), and there was a fine body of tone from the string orchestra, composed entirely, unless one errs, of students, save for the four double-bass players. There followed a Toccata and Fugue by R. O. Morris: the fugue on the dull side, the rest bringing effects of wood-wind, and brass which, if crude, were undeniably interesting. The wood-wind tone was inclined to be poor in quality. As an accompanying instrument the orchestra showed its flexibility in the E flat Pianoforte Concerto of Beethoven. Mr. John Bishop played the solo part confidently, and in clear and fluent style. He was inclined to be too elastic in his tempi, or rather, the elasticity was too slack, with the result that the vital flow of the music was often held up.

TRINITY COLLEGE OF MUSIC.

Trinity College of Music students, with some professional assistance, gave an orchestral concert at Queen's Hall last Saturday. Dvorak's "New World" symphony was the chief work in the programme. This was an arduous test for students. However, as was obvious from the excellent discipline shown, and the quick response to the demands of the conductor, Mr. Joseph Ivimey, no pains nor time had been spared in preparation, and a very creditable performance was the result. Points of particular excellence were the delicacy and precision of the scherzo and the incisive vigour of the strings' playing in the last movement. Edward German's "Welsh Rhapsody," through which Mr. Ivimey carried his forces to a truly stirring climax, was also played in efficient style. But the doings of the orchestra, though it had the lion's share in the proceedings, were by no means the whole of the concert. There were also some solo performances which stood well above the average student concert standard. Miss Evelyn Davy, a pianist, gave a most capable reading of Schumann's Concertstück (Op. 92), and Miss Miriam Frances Anglin, in the solo part of Saint-Saëns' First Violoncello Concerto, produced a pure, sympathetic tone, and played with fluent ease and a technical command which was fully equal to all but the most exacting passages. A third student who appeared with success was a young bass, Mr. Richard Francis Reader, who, in the "Song of the Volga Boatmen," showed that his musical voice had been well trained.

MR. AND MME. STEVONI'S PUPILS.

A number of pupils of Mr. and Mme. Henry Stevoni appeared with success at a concert given at St. Thomas's Church Hall, Radbourne Road, S.W. No fault could be found with the programme on the score of lack of variety, for it included a "ventriloquial interlude," recitations, pianoforte duets and solos, and classical, modern, and humorous songs, as well as several operatic arias. It should be said that professional friends, among whom were Miss Maud Edwards and Mr. Harry Blake, contributed items, and that the efforts of these generous helpers, like those of Mr. and Mme. Stevoni themselves, were responsible in no small measure for the satisfaction felt by the large and very responsive audience. Of the pupil performers' success something has already been said, but particular mention should be made of the work of Harry Larken, Violet March, Eileen and Flavia Walden, and Phyllis Garner, pianists, and of the singing of Mr. Harold Parlett, Mrs. Betty Dalton, and Winifred Bennett. Others who did well were Wilfred Bennett, Rosina James, Mr. William Dickens, Joan Roland, Mr. Leslie Castle, Miss Florence Hurved, Mr. Martin Leaver, Irene Bradbury, Miss Ruth

Adams, Grace Stubbs, Rosina James, Violet Paok, Mr. Leonard Pearson, and Tina Faggiani. During an interval Mr. Stevoni presented certificates to some 17 successful candidates at the recent N.A.M. examinations.

NEW SCALA THEATRE.

Amateurs in "A Country Girl." The original "Country Girl" Devonshire villagers would not have recognised themselves in their descendants at the "New Scala" last week. Twenty years back, when this work of Monckton and Tanner was produced, musical comedy choristers used to be still sometimes. These behaved as though they had swallowed quicksilver. When they were not dancing and jiggling they were executing patterns like animated cross-word puzzles, or agitating all their left or right arms together, or falling in heaps and picking themselves up again. And doing it all with the precision of a squad on parade. All of which goes to prove that the Chiswick Operatic Society's producer, Mr. Frederick G. Lloyd, is up to date. But such hustle and bustle methods, if they make for liveliness—as they certainly do—are hardly conducive to discipline in singing. If you had a third eye for the conductor when both the customary two were busy minding your "business" p's and q's and those of your neighbours, all might be well. But, for want of it Mr. W. H. Bullock's efforts to keep his forces up to the beat often failed. No fault could be found with the singing, however, on the score of lack of good, bright, healthy tone. As for the well-remembered and delightful songs given to the principals, it must be admitted that one's renewed pleasure in them was by no means entirely unmixed. Miss Ruby Jenkins, when she put quantity of voice before quality, also put it out of her power to persuade us that the masquerading "Miss Montague" was the famous London singer she claimed to be, and, dramatically effective as was the singing of Miss Helen Greig as the Princess, it too often showed the results of over-strain. In respect of musicalness nobody pleased more than Mr. Peter Kain in Hayden Coffin's old part of Geoffrey Chalonier, while as the Rajah Mr. Leonard B. Wright's singing was also very acceptable. Miss Sybil de G. Eisee's hearty romp of a Nan was quite in the traditions of the part, and there was a remarkably amusing piece of low-comedy acting and singing from the Barry, Mr. Herbert Ellory. His high spirits pervaded the theatre, and he made the audience roar with his comicalness, his gags, and his business. Miss Mary Woolstencroft played up to him in excellent style as Sophie, singing and acting like the smart soubrette she undoubtedly is. Mr. Frank Jenkinson, the Sir Joseph, and Mr. Reuben Henry also contributed to the fun, and, among others who had a part in the evening's success were Mr. Laurence Cape, Mr. E. Lee Merry, Miss Effie McMorran, and Miss Kate Gordon-Roy. The work of the orchestra was throughout very efficient. The C.O.S. remained in possession of the "New Scala" for the week, and all six performances were given in aid of the Licensed Victuallers' School and the Licensed Victuallers' Benevolent Institution.

NATIONAL TRUST TO AID OPERA.

The support of the music lovers of the nation is appealed for by the trustees of a fund which has been founded with the object of subsidising performances of grand opera in English. A large sum will be needed because it is hoped to meet all requirements out of invested funds. £500,000 is the amount aimed at by the trustees as a capital sum, or an equivalent income of £25,000 to be received in dividends or annual subscriptions.

The names of the trustees are: Marquis of Londonderry, Earl of Shaftesbury, Earl of Clarendon, Mr. Stephen Ogle Henn Collins, Sir Samuel Ernest Palmer, Sir Henry Simson, Sir Hugh P. Allen, Director of the R.C.M., Sir Landon Ronald, Principal of the G.S.M., Mr. Charles Brudenell-Bruce, Mr. John B. McEwen, Principal of the R.A.M., Mr. F. B. Merriman, Mr. Charles Sims, R.A.

"The British National Opera Company," say the trustees, "has been adopted as the instrument for carrying out the objects of the trust, because it is the most effective instrument at present existing." As is known, the company has made strenuous efforts to keep up a high standard of performance on limited means, and it has almost succeeded in making both ends meet. The assistance that the trustees will be in a position to render when the fund is adequately endowed will enable it to achieve much greater results. It is the belief of the trustees "that this scheme provides the best, and at present the only, means of placing grand opera in this country permanently in a position in which it may compare more favourably than hitherto with subsidised opera in other countries." "Should the B.N.O.C. at any time cease to be effective" it is provided that other means may be adopted.

It is proposed to form a committee in all the large industrial centres "for it is to the nation that the appeal is made, and indeed, the future of opera rests with the nation." The Marquis of Londonderry has consented to allow monies to be sent to him at Londonderry House,

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The thirty-second of the series of students' recitals at the Royal College of Music was given by Renée Sweetland, whose programme opened with Saint-Saëns' "Caprice sur les Aïres de Ballet d'Alceste," and closed with the "Kaleidoscope" of Eugene Goossens. She also played two Brahms' movements and some Liszt and Chopin in between groups of songs contributed by a soprano, Bertha Stevenson.

Mr. Robert Mayer, the generous organiser of the Children's Concerts at the Central Hall, is so much encouraged by the success attending the last series that he has decided to arrange for two additional dates—May 30 and June 20. Like the other concerts, these will take place at 11 a.m. Madame Lily Henkel, 72, Hamilton Terrace, N.W. 8, will give information as to prices of admission and seating accommodation to those teachers, heads of institutions, and others who may be interested in Mr. Mayer's object, which is to enable children to hear the best orchestral music under ideal conditions.

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SATURDAY, APRIL 4, 1925.

BURDENS OF THE ENTERTAINMENT INDUSTRY.

AN admirable exposition of the grievances under which the theatrical profession labours was made by Mr. Tom B. Davis at the recent luncheon of the Theatrical Managers' Association. Mr. Davis's experience of the business, lasting over 30 years, enables him to speak with authority. He held a prominent position in the Association during the time when most of the present hampering regulations were imposed, and fought long and strenuously on all occasions to resist those that were inequitable.

It is appalling to reflect how little relief has been allowed to the entertainment profession since what were regarded as war measures, and therefore only temporary, were enacted. The entertainment tax, which has had such damaging results on the industry, has been modified by concessions which concern only those places which cater for the humblest patrons, and the ordinary theatre is not in the least affected. The regulations regarding the sale of refreshments, too, have been lightened only by the extension of one hour, which does not include tobacco; and while special exceptions are made in regard to other public services, none is allowed in the case of the theatre. Why, for instance, should public garages be allowed to keep open all night in order to supply petrol to motorists irrespective of whether they are on urgent business or merely taking joy rides? Then the "close" period for the theatre, already very heavy, is increased by the "Daylight Saving" Bill, which it is designed to extend. Summer time has always been the most anxious period of the year for entertainment providers, and the additional perplexities which the extra hour entails can readily be conceived. If the Bill already before the House had passed this month the "summer-time" hour would have been inflicted upon the country while the rigours of winter were still with us. The proposals to begin the hour earlier on April 1 should be resisted, not only in the interests of the amusement business, but for the sake of the health of the community, which is bound to be affected adversely by the sudden emergence into the chill morning air an hour earlier than is customary.

Instead of the burden upon entertainments being lightened it has been rendered heavier by the introduction of competition which is allowed facilities denied to regular amusement enterprise. The form of entertainment known as the cabaret is spreading far and wide, and now we are promised further competition in the shape of the "Working-man's Cabaret." That is an institution modelled upon the Continental resorts, where the labouring classes go to sip their beer and enjoy the entertainment supplied by the artists. We rejoice in the extra chances of work thus provided for the variety artist, but will these establishments be allowed to run as do the West End cabarets, to unrestricted hours, sell what intoxicants they like, and be free of entertainment tax? It seems as if such will be the case, and we see no objection to it provided the regular places of entertainment are allowed the same privileges.

One of the arguments in favour of equal facilities is that moneyed men can have their wine with their entertainment at all hours, but if the "working-man's cabaret" comes into being that contention will be disposed of without any justice being done.

Mr. Davis spoke truly when he said that the entertainment industry was looked upon as a joke by the authorities. But a joke can be carried too far. The valuable nature of the work done by theatres and variety houses has apparently no weight with the people who legislate. It might be funny to them, but it is a tragedy of ruin to those who invest their money in entertainments, and starvation to artists who have spent their lives in fitting themselves for the purpose of amusing the people and earning their own living.

At the moment the activities of the Entertainments Committee in the House of Commons are occupied by the Registration of Managers Bill. It is to be hoped that when that is disposed of they will turn their attention to the movement directed towards obtaining an amendment of the licensing laws by which the present chaotic conditions will be swept away and fair play will be given to all who seek to provide wholesome entertainment. Colonel Harry Day has distinguished his entry in Parliament by raising the question in the House. We hope he will not lack the backing necessary to carry his efforts to success. He is entitled to the support of everyone who has any power to further his efforts, and his timely attempt to gain what is bare justice should meet with favour both with those who are interested in the business and with the public, who suffer in silence under vexatious laws that have no parallel in any other country.

ACTING TO ATMOSPHERE

MEANS EVERYTHING TO ARTISTS WHO CREATE IT.

By DORIE SAWYER.

No matter how cold I may be in my dressing room or in the corridors of the theatre—no matter how much I shiver because of my "more-than-half" nakedness—once on the stage I get into a deep perspiration. I feel hot, despite the cold weather, because, no doubt, of the atmosphere of the play in which I am appearing—"White Cargo," at the Playhouse.

Before going on to the stage I always feel I must keep near the radiator; but when there the cold is forgotten. It is because we are presumed to be playing in blazing sunlight, and in an atmosphere that tends to create heat. And when one sees other artists "mopping" their brows just as if they were actually living in Lagos, West Africa, the spot on which the play is founded, one is apt to forget that a few moments before one has been shivering with cold.

What Atmosphere Means. Atmosphere means everything in acting. It is the atmosphere of the stage that artists create; the audience want it. One can feel dreadfully ill before going on; but once on the stage one forgets one is ill for the time being. If one has a raging toothache it has a tendency to disappear the moment one gets on to the stage. The stage, therefore, acts like magic upon artists. That is, perhaps, because artists realise that they must go through their performance, and, therefore, must concentrate upon their work. It is this different atmosphere that allows you to forget your ailments.

I am the only woman in the cast of "White Cargo." It is the first time I have ever been in such a position, and whatever I might have thought at first, now I can say I am perfectly happy and extremely cosy. Everybody is so nice to me; so charming, that I feel like the mother of the company and the baby doll rolled into one. All the men are like children to me, and they do everything to make me cosy.

Play That Does Good. What do I think of "White Cargo"? In the first place, I think a play like this does a lot of good. It is pure nonsense for anyone to say that it is a propaganda play, and tends to cast reflections upon the government of Lagos, and acts as a warning to parents who have thought of allowing their sons to go to these world outposts. It does nothing of the kind. The play is founded on fact. We do not portray Government official life; just ordinary civil life—merely

want to go to West Africa? Are you afraid to go?" "No," replied one of them, "We are going out there as soon as possible to look for Tondeleyo." "I hope you find her," I said. Both young fellows were completely tickled to death.

Whether it is right or wrong that such a play should be staged, some people are bound to differ. The play is not immoral; it is just natural. One should be interested more in pleasant things in life rather than in things that are unpleasant; but, after all, so many things that are pleasant have already been staged that it is a relief to have a play like "White Cargo."

Watch The Play. One should not be conscious that Tondeleyo has got bare legs, or is partly naked. One should not look at the legs. It is the play that should interest people—the lines of the play and the characters—not mere flesh. There is no suggestion for a moment that, because one is made up brown-coloured, it gives one a certain amount of abandon; you do not think about being almost naked. Yet, if one played in the natural flesh one would be most conscious about it, and would want to cover (Continued at foot of next column.)



JACK HULBERT in Revue, "By the Way," at the Apollo.

THE PLAY IN PARIS.

Farce for the Young—Ditto for the Old—Glorification of Military Aviation—A Peep Behind the Curtain—A Notable Revival at Theatre de Paris.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—As a rule Lent is a slack time in theatrical circles, from a producing point of view, but this year there seems to be little relapse in the new ventures at the best-class houses. This observation is not prompted by the inauguration of the Théâtre du Petit Monde, or another farce at the Cluny during the week, but the creation of works by Maurice Rostand and Sacha Guitry. However, taking the week's happenings in chronological order, we come first to the efforts of Pierre Humble in opening a playhouse (it is not the first attempt of the kind) for children.

"Le Cirque Piccolo."

The initial play intended for our youngsters at Sunday and Thursday matinees at the Théâtre du Petit Monde is a three-act comedy adapted by Magdeleine de Genestoux and P. Humble from a story by the Comtesse de Segur, "Le Cirque Piccolo." Three college boys and their sisters, whose parents are detained by duty in Morocco, arrange to organise a circus for the benefit of an orphan ill-treated by a stingy uncle. They have all sorts of adventures with their travelling show, one lad receiving honours for having shown exceptional bravery during a fire. It is while the honours are being bestowed by the officials that the parents return and join in the rejoicing, instead of scolding their precocious offspring for the circus pranks. The fun created by Morris, Coquillon, Guirec, Mmes. Therese Tugot, Mazalto, Talso, and several clever children, was highly appreciated by an enthusiastic audience of majors and minors.

"Amour à tous les étages."

After the foregoing innocent frivolity we had a more rollicking edition on Sunday evening at the Cluny with the three-act vaudeville—in the present sense of the word—"Amour à tous les étages," by Georges de Wisant. "Love On Every Floor" tells how the Duponts marry their daughter, and for the honeymoon decide to loan them a house in a provincial town. Unknown to the owner a local agent has let the building for a sort of night jaunt where there are gay goings-on every evening, and it is under such conditions the young married couple appear on the scene. They first believe it to be a boarding-house, but the bridegroom soon smells a rat, believing his father-in-law is a willing partner in this profitable pleasure resort of a rather immoral category, and causes a scandal when his bride is taken for one of the gay ladies of the establishment. Ultimately being assured of Dupont's good faith (the bride and her family never realising the truth) the husband returns. Geo. Lecomte (as the father-in-law), Robert Moor, Marcel Sablon (as the bridegroom), Max Merville, Renée Brugette (as Mme. Dupont), Lise Parry, Yvette Zahn, and the Cluny troupe all do excellently.

"Un Homme Leger."

Camille Choisy and Jack Jouvin, having assumed the direction of the new Théâtre de l'Etoile, presented a three-act comedy by Maurice Donnay, "Un Homme Leger" (meaning a frivolous man in this instance). It is not exactly a new work, being a revised edition of "Pension de Famille," which Donnay wrote about 30 years ago. He has changed several scenes, and even added a violent episode when a jealous husband shoots his wife's flirt, albeit the husband is the most guilty of tearing up the marriage licence. At a Riviera boarding-house we are introduced to a number of characters all having amorous intrigues. Eliane Hassan is staying there with André, her lover, having been led to listen to his wooing on account of her legal mate's infidelity. Hassan turns up to visit his wife, not perceiving the liaison, and starts courting the pretty women in the pension de famille. When he finds his wife in André's arms he shoots him, but Eliane reminds him of his own wicked past, and politely tells him to skip it while she nurses her wounded lover. Signoret plays the modern Don Juan with much reality; he is well supported by Henry Bosc as André, Charlotte Lyves as the wife, and Yolande Laffon as a young Russian Countess, who is the last to turn the fickle husband's head. Beaver, Pierre Noyelle, Robert Lepers,

"L'Enfant de l'Amour."

Leon Volterra revived at the Théâtre de Paris last night, under most auspicious conditions, this four-act play of the late Henry Bataille, created at this house years ago. Mme. Vera Sergine is in the lead as the mother, ably sustained by Henri Rollan, Maugé, Joffre, J. Saint Bonnet, Chas. Bernard, Geo. Clarins, G. Laby, Suzanne Paris (Aline), Suz. Dantes, Louisa de Mornand, Camille Calvat, Valentine Ribe, etc. Mme. Sergine met with a well-merited ovation, after again proving herself the most emotional actress of Paris to-day. "L'Enfant de l'Amour" is more melodramatic than the majority of Bataille's works, concerning, as it does, an illegitimate son's devotion in assuring the happiness of his mother, causing her marriage with a widower who has been her lover for many years, by winning the affection of the lover's daughter and then holding the girl as a sort of hostage.

(Continued from preceding column.)

hate playing just ordinary, natural, oneself up all the time. Let it be understood that I do not come on the stage in the nude state, although it may appear so to some. In fact, I am grossly over-dressed, I think!

I have now played the part over 250 times during the past ten months without missing a single performance. It is the part of an unsympathetic, nasty little brat; but, withal, I enjoy playing it. Every member of the company is the same. We never get tired of listening to the lines night after night. We are always interested in the play.

Fond of Character Parts.

I am very fond of character parts, because it gives one an opportunity of being something entirely different from oneself. I and water I have to use!

LONDON VARIETY THEATRES.

THE COLISEUM.

In any circumstances the return of Lydia Lopokova and Stanislaw Idzikowski would be an event to excite all lovers of dancing. The interest of their appearance at the Coliseum this week, however, is heightened by the novel character of the ballet they present. "The Postman," as it is called, is the work of many hands. T. H. Marshall suggested the "theme"—by which is probably meant the troubles of a maid who posts a letter, repents, pleads to the postman for its return, is denied, and then rides off with it on his bicycle. This idea has been developed by Nicholas Legat, formerly master of the ballet of the Imperial Theatre, Petrograd, into a lively series of dances in a setting from the masterly brush of Duncan Grant, and to the music of a favourite Beethoven sonata adapted by Gerrard Williams. All these efforts have produced a tiny gem in the best traditions of Diaghilev, which have laid down that dancing should be employed not merely for its own sake, but for the interpretation of human nature. Thus Lopokova enters not in a rôle customary to a ballerina, but as a housemaid. She wears a very small print dress, and carries a very large love letter. To post or not to post?—that is the question. Her feet fly round in the execution of difficult steps that are also expressive of conflicting hopes and fears, until, roused to a pitch of sheer desperation, she posts the letter. Then Idzikowski enters, boasting in every graceful leap the postman's pride in his profession—a pride that is proof against all the maid's tears and entreaties. How delightfully he is outwitted, and how delightfully he shows his concern, are pleasures not easily described.

The other novelty in this week's bill, "Women and Flowers of Spain," is as elaborate as the ballet is simple. It is described as a "choreographic and lyrical fantasy"; it is also spectacular and cinematographic. The production is the work of Casimir Giral and Jose Vinas, the music has been arranged by Conrado del Campo and Jose Fornis, the scenery is by Bulbena and Giral, and the costumes by Peris Hermanos. "Thus this is a true expression of the spirit of Spain. In eleven vivid tableaux a score of Spanish women march and counter-march, sing and dance, play castanets and tambourines, display mantilla and shawl, and so create an atmosphere of the land where skins are ripened to a luscious honey-colour by indulgent suns; where light-hearted, bubbling laughter changes quickly to passionate outbursts. Perhaps the most attractive feature is the Andalusian dance of Maria Menzanas, but there are many individual performances of merit. The cinematograph record of a bull-fight is realistic even to the inclusion of the "speciality of exposing an old horse's flanks to be gored by the bull. The impresario, however, should know that the robs "The Passing of the Treador" of an English audience's sympathy.

Comic relief is chiefly represented by Harry Tate "In His Office," and by the Two Robs, who, after singing several such excellent ditties as "We Don't Want to Get Married," "Can't Help Loving That Girl," and "The Old-time Minstrel Show," act a character sketch of a dork taking his loved one to a fox-trot. Harry Thurston breezily impersonates Embankment characters, Fran Klint makes us marvel at his tricks with lighted cigarettes, the Trinity Madrigal Club sing canzonets and shanties, the four Bennos show their agility on the spring-board, Stella Brown trills in sweet soprano tones, and Ellis Jeffreys, with Reginald Bach and the rest of her company, makes us rock with laughter over "Five Birds in a Cage."

THE ALHAMBRA.

If this is Mark Lester's musical debut the management of the Alhambra are to be heartily commended for making so celebrated a convert. His style seems to be even more effective in this intimate and genial atmosphere than in his own realm of musical comedy and revue. He has to a marked degree the music-hall comedian's gift of getting into touch with his audience. His personality easily bridges the gulf of footlight and orchestra. His smile of greeting has the same effect as if he had shaken hands with everybody present. In "Rambler Rose," his first song, he achieves a complete and lasting friendship. Then, dressed as an elderly beau, he demonstrates the correct way of making oneself acquainted with a charming stranger in the park. Next he sings the ballad of "Have One," which the audience echoes back to him in lusty chorus. There is almost an orgy of cheerfulness before he departs.

A prodigious effort is required of Jack Hylton's Band to comply with all the demands for encores. Their latest masterpiece is "Eat More Fruit," played in the styles of different nations and ending with a tableau. Layton and Johnstone, who also have ensured themselves of a permanent welcome here, likewise have to supply a long list of numbers, starting with "I Want to Be Lazy," and ending with "It Aint Gonna Rain No More," which will be popular as

sung by them when no others are allowed to repeat its well-known refrain. Dorothy Ward comes from the Coliseum with her lively act, and repeats her success.

Patter is Will King's speciality. Besides a knack of turning a joke, he has a real power of suggestion. Thus in his demonstration of the difference between common incidents as acted on the stage and as they happen in real life, he conjures up the scenes with a few simple directions. His ideas for brightening London are worth attending to—all notices, he recommends, should be poetically expressed! Bert Hughes and company give a spirited exhibition of football translated into a cycling game. Stella and Partner present several gymnastic novelties. Key and Keyworth, with song, talk, and a piano, arouse constant mirth in their characters of a knut and a million-dollar girl.

VICTORIA PALACE.

In the neighbourhood of Victoria there is a woman missing. She was known to have visited the Victoria Palace on Monday and to have spoken to De Biere, the man of mystery, on the stage. It appears that, in that masterful way of his, he picked her up and after giving her a good shaking, sent her about her business. She vanished into thin air, leaving only a wrapper as evidence of her visit. And then De Biere sought further victims. Three gentlemen came upon the stage and tied his thumbs with string and their own pet knots. Hoops, previously examined, were then thrown at him and, as if bewitched, these hoops contrived to come to rest on one or other of his arms, without stopping to undo the knots. Perhaps it was De Biere's dominant personality—he certainly has this in great measure—but whatever it was, he stretched one's credulity to breaking point. All Victoria Palace patrons this week have been in the hands of the "Official Deceiver."

The vicissitudes of married life are the theme of two excellent comedies by Harry Gunn and Miss Marjorie Fitzallen. As a bewildered bridegroom, complete with derelict bouquet, who assures his bride that his tremors are so pronounced because he is "broadcasting," Harry is distinctly funny, and Miss Fitzallen is a capital foil. Their character acting (and make-up) as Darby and Joan is an excellent piece of work.

Restaurant proprietors have no need to be alarmed when Salerno, "the world's master juggler," enters their premises, for in spite of his liking for mischief, he always "puts things back." With marvellous dexterity he toys with the tables, the chairs, the glassware, and the cutlery—he may even remove the sardines from the hors d'oeuvres and balance them on his hat, and after the exertion playfully whisk off a laden tablecloth and mop his brow—but he is vastly entertaining and as finished a performer as one will find anywhere.

"PAGES"

At the Kilburn Empire.

"Pages," as presented by Western Productions, is being vastly enjoyed by the Kilburn patrons this week. All the comedy cameos, in which the show abounds, have excellent surprise finishes, and several of the scenes, notably "The Fountains of Perfume," are of surpassing beauty. Another attractive feature of the production is undoubtedly the inclusion of many of the latest ear-hunting numbers, such as "Somewhere in Sahara," "Hard-hearted Hannah," "You're In Kentucky Sure As You're Born."

No small measure of the general success is due to the excellent cast employed. Miss Nellie Turner proves herself throughout to be a good strong female comedy lead—dancing, singing, and funning in a manner which takes the audience by storm. Mr. Billy Blackburn sustains the leading male comedy rôle, and proves himself to be a good all-round comedian, whilst Mr. Charles Berkeley maintains his high reputation for versatility in humour and characterisation. Special mention must also be made of the Childs Brothers, not only because they shine with such lustre in their individual parts, but also because their speciality turn proved to be about the most popular item of the evening—they got three special calls although in the middle of the revue. Other scorers include sweet-voiced Miss Doffe Woodhill, handsome Miss Phyllis Adair, and sprightly Miss Diana Maxwell, whilst the Quaint Q's are a quartette of glee-singers who know how to make the most of their material. Mr. Bond Rowell's well-known and clever act is interpolated during the evening and goes like hot cakes.

Sammy Shields.

With his Keesh Banjolele and snatches of songs, Sammy Shields, the Merry Scot, is a popular favourite at the London, Shoreditch, this week. He has a fine new number in "We Want More Goals," which he is now rehearsing. After an extended season in Holland, Sammy junior is now in Germany with the band, where they are to play a six months' season.

The burlesques of Ronie Riano are those that demand continuous physical activity. Her "caricature" of Bluebeard's Eighth Wife (with a capital lyric) is accompanied by the most fantastic contortions; the "American Flapper" is another grotesquely clever item, and as a "loopy" child she executes a dance that is eloquent of its type. This artist certainly has a personality and a style of her own. G. H. Elliott prolongs his stay to remind us again of the "Lovin' Ole Moon," "Idaho," and his "Southern Maid," and the reminder was so welcome on Monday that he was obliged to give us the opportunity of showing how well we remembered the refrain of "Susie Green."

One hundred back somersaults at the rate of 60 a minute is the feat of a member of the Maud Gill Trio, who present an eccentric Trampolene act. O'Brien and Lady are diverting tumblers; John Luxton, "the singing vagabond" (who deputised for Miss Emilie Hayes on Monday) is an excellent tenor; and the Palace Girls, those rhythmic wonders, continue to dance delightfully.

SOUTH LONDON PALACE.

Jack Hylton's Metro-Gnomes Band is at the South London Palace this week. The pleasure this band gave on Monday was enhanced by the fine performance of that clever artist, Miss Ennis Parkes. Miss Parkes is an artist to her finger tips, her dramatic rendering of "Out of the Storm," only being equalled by her splendid singing of "Shanghai." Tim O'Connor, her partner, is a wonderfully effective dancer, and did great work, especially in the final number, "You're in Kentucky." Sam Raitz, the leader of the Gnomes, conducted in his well-known style. Ted Waite caused great laughter with his quaint song, "It's a Nice Home, is My Home," and also with his Rodeo number. A novel act is that presented by George Wilma in his absurdity "Scholasticism." If there were many scholars in the South London on Monday night some of their teachers must be having a busy time attempting to follow the example of Alfred Garcia as the school boy. Great fun, too, was caused by Madge Bilton and Max as the wranglers. The attempts of Max to explain to his partner the art of making a book on the racecourse was delightfully humorous. There must be very few dancing acts which can compare favourably with that clever team The Four Kemptons. All kinds of dancing comes alike to them. Lloyd Morgan, a light comedian with a well-modulated voice, sang well "Under the Big White Moon," and a remarkably clever performance was that of the Mi-Hill Johnson Sisters, with their singing, dancing, and posing in mid-air. A recognised item in the South London programme is the entr'acte music, and Mr. Paul Clifford's orchestra vastly amused by their playing of the fantasia, "Southern Wedding."

"ZIP"

At Penge.

Captain Harry Slingsby's unique "personality" show, "Zip," is called, reached Penge on Monday, and it was evident that it was going to be as big a success there as it has been throughout the country. This is not to be wondered at, because "Zip" possesses a comedian! Billy Caryl is a real comedian, not a red nosed humorist. Billy wears on the stage, all the time, the most immaculate cloaks, and there is no paint needed to make him funny, for he is a born comedian. His humour, too, is infectious—he "gags" cleverly, as is seen in "A Little Argument," and "The Cabaret" scenes. His study of an inebriate in "After the Dance" is one of the funniest and cleverest things in revue, and his inconsequent work in "The Parasol Parade" and "Hi Tiddy Hi Ti Island" is excellent. His one venture in the show, into more or less low comedy, as the Plumber, is just as successful. Clever Miss Hilda Mundy plays up to him splendidly. Miss Mundy is something more than the average leading lady. Pretty face and figure and charming personality she certainly has, but it is the intelligence she puts into her work that is so pleasing. As well as assisting Mr. Caryl in most of the comedy scenes, she sings a smart "parasol" number "In the Park."

Sterndale's violin act is very popular; Dora Dolaro, who was in splendid voice on Monday, sings delightfully, as do the Yama Quintette. Jack Skelbo renders able assistance in most of the comedy scenes, and scores well with his song "Ten Thousand Years From Now," in the last scene. Charles Weaver, Phyllis Pleydel, M. Timone, and the 16 Zip Girls are all worthy of special mention.

Nixon Grey.

Nixon Grey was given a great welcome at Finsbury last week, and he has a fine budget of numbers. Nixon has been proving that variety has still a big kick in it with his own company, which he has been playing combination dates, and at Merthyr recently, in spite of snowstorms and bad weather, he broke all records.

"SKY HIGH"

At the Palladium.

In one scene in the new revue at the Palladium, presented by Mr. Charles Gulliver on Monday last, a desolate garden is transformed into a profusion of roses by the touch of Mr. Albert de Courville's magic wand. "Dorothy Perkins" climb up a massive trellis work and over rustic arches, and in a few moments what was a desert is blossoming as a rose—as hundreds of thousands of roses, with Lorna and Toots Pounds as the attractive centre pieces. This is typical of "Sky High." The spectacle is as fine as Mr. de Courville has ever given us. One has memories of a beautifully dressed transformation scene symbolic of wedding days; of an endless procession of dancing girls in rapidly changing costumes; of exquisite fans, and a wonderful human palm tree. The chorus appears in every other scene in new and striking costumes, and most originally devised settings, and if "Sky High" is nothing else it is certainly a feast for the eyes.

At present the humour is not quite up to standard, and the book needs strengthening by a sketch as good as "Neighbours," which was so funny that it might well become an institution at the Palladium. Mr. George Robey and Miss Nellie Wallace do wonders with some indifferent material. Look how much, for instance, these clever artists, with Miss Lorna Pounds, make of the song "Oh My, Yes!" when dressed as typical charlatans they discuss the topics of the day. This is good fun. So is the appearance of Mr. Robey in the Mexican scene when, as Don Jose, the fearless, he ties his unfaithful lady love in the person of Miss Wallace to the door and throws knives at her, missing his mark about twenty times. "Dead Man's Stocking" is very frank in its fun, and "The Night of the Bath" will be a diverting piece of farce when it is pulled together. Mr. Robey has two bright numbers, the second, "What I Mean to Say," with some very original patter on the psychology of faces. Perhaps the most interesting feature of the revue is his acting in "The Tune," a fantastic play well above the level of the rest of the material. Mr. Robey appears as a waiter appropriately and significantly called Goodfellow, who rearranges two unsuitable love affairs. His quiet, insidious methods gave a really charming air of mystery to the play.

Miss Nellie Wallace has a typical number in "Finesse," in which this clever eccentric comedienne is seen at her best. It was good to see those wonderful dancers, Nattova and Myria, again, especially in such delightful settings as "The Moth and the Flame" and "The Minaret." Mlle. Nattova's slim grace and beauty, and her partner's fine athletic vigour have never been exhibited to better advantage than in "Sky High."

Lorna and Toots Pounds sing, dance, and act well throughout the show. Toots Pounds has a good number in "Timbuctoo," a brisk, lively affair for herself and the chorus, and she and Mr. Robert Chisholm, who has a magnificent voice, have some charming duets. Lorna Pounds, acting in "The Tune" was noticeably good, and in one or two low comedy parts she made a great hit. Miss Marie Blanche also acted well in several of the sketches, and throughout the revue there is capital support from Mr. Claude Gardner, Mr. Stanley West, Mr. William Hallman, Miss Bertha Russell, Mr. Jack Stanford, and Mr. Dave Marvel. The music, composed by Mr. Harry Rosenthal, Mr. Frederick Chapelle, Mr. Marc Antony, and Mr. Tom Johnstone, and excellently conducted by Mr. Horace Sheldon, is bright and tuneful.

"SAME TO YOU"

At Islington Empire.

Written and produced by Norman Lee, and presented by A. S. Ltd. for the first time at the Islington Empire on Monday, "Same To You" should have a very successful run. For a first production the show went remarkably smoothly, and was enthusiastically received by a large audience. The plot is sufficiently strong to keep the interest sustained to the end, and provides ample opportunity for individual talent, of which there is an abundance. It serves also to introduce Miss Daisy Taylor back to the stage after her long absence. This charming little lady excellently rendered some tuneful numbers, and was accorded a very gratifying reception. As the principal fun-maker Mr. Geo. Jackley kept the house roaring with laughter. He is a comedian with a style of his own, to say nothing of his voice. His imitation of a sea lion, and his eccentric dance are particularly clever, and were heartily applauded. Others in the cast who cleverly fill their respective parts are Miss Ronnie Howard, Mr. Alf Thomas, Mr. Ralph Woollard, Mr. Archie McCaig, Mr. Forde Roberts, and Jackson's Twelve English Dancers. The show is lavishly mounted, and the work of the well-trained chorus is particularly neat, especially their medley dance in the final scene. Mr. Gordon Stamford is the musical director. Miss Daisy Taylor was the recipient of a number of bouquets at the end of the performance.

"PUZZLES OF 1925."

Revue by George Arthurs; lyrics and music by Louis Jerome and Paul Andrew; additional songs by Ralph Stanley and Leslie Allyn. Produced at the Hippodrome, Aldershot, on Monday, March 30.

The production consists of two acts, comprising 13 scenes and a prologue. Its reception on Monday night was of the heartiest. The Westbourne Belles open with "Pleasure Land," followed by a clever comedy skit, in which Bert Weston scores a big hit with a chorus song "Elizabeth Ann," and Zoe Corner and Douglas Vine in "All For You." A most successful comedy number by Douglas Vine and Bert Weston was "Going to Dixie," while a novel series of Cameos, entitled "Old Tales Retold," consisting of a representation of the tales—"Thoughts," "Should a Woman Tell," "The Honeymoon"—met with a very cordial reception. The Piccadilly Band were a marked attraction, and gained a very hearty welcome. Douglas Vine and Alan Russell were delightful in the light comedy number "In the Land of Tummijolabad," which caused roars of laughter. Douglas Vine in a straight number, "It's All Through You," displayed his gifted voice. A very amusing comedy item, "The Marriage Exchange," gave Alan Russell excellent scope to show his abilities as a low comedian, as compared with his well-known light type. He certainly seized every opportunity, and ably assisted by Douglas Vine, Zoe Corner, and Bert Weston, this is one of the best bits of laughter in the show. Bert Weston gives a very clever exhibition of an inebriated gentleman, while "Zaza and Zozo" give a novel comedy dancing act. Zoe Corner has a pleasant voice, which she uses to advantage in "God Gave Me This Heart To Give You." An amusing comedy sketch with a touch of the dramatic, entitled "One Never Knows," was well acted by Bert Weston, Zoe Corner, and Douglas Vine, and received a very gratifying reception. The show concludes with a ball-room setting, and a concerted number by the company entitled "Step Henrietta." The dancing throughout by the Westbourne Belles reflected great credit on the care with which they have been trained. Brimful of fun and good music, its send-off was well warranted. The whole was designed and produced by Eric Howard.

"PRANKS"

At the Bedford.

On Monday evening Sydney Burns presented his latest musical frolic in six scenes, "Pranks," which is from the pen of Charles Baldwin, who has well sustained his reputation, and provided a book which is very bright, and has a slight story on which to hang the various episodes. There is an abundance of good comedy, which is excellently put over by Rex London, an altogether admirable comedian, assisted by a very well-chosen company. Rex London as Ebenezer is the life and soul of the show, and keeps the audience in continual mirth. He was very funny in the Convict Prison scene, and also in a box when Fred Granger was singing "The Bedouin Love Song" amid interruptions. Miss Winnie Goodwin is a most attractive Joy, singing and dancing delightfully, and scoring with her various numbers. We should especially like to compliment her on her clear enunciation, which could be heard everywhere in the house. Miss Alma Vane is a dainty Maisie, her number "A Ray of Sunshine," was most charming. Fred Granger has a good voice, and puts over his songs well—especially "Sahara," with a fine violin obligato by Romain, who also gives a solo turn and proves himself a fine musician. His selection was quite one of the hits of the show, and could well have given an encore. Adrian Ross is a most valuable member of the cast, for he can sing and dance cleverly, and we believe he also contributed the Saxophone solo in one scene. Pat Williams is vastly amusing as the Irish millionaire, while Tess O'Connor as his daughter Patricia, did her little so well that one wished she had more scope. There is a very vivacious hard-working chorus, and the dresses and scenery are very artistic. Altogether a bright and happy show, which will make its mark anywhere.

Miss Aileen Stanley, the singer of American and Irish songs, who came from Keith Circuit in America to star at the Piccadilly Revels, has been engaged to sing at the Holborn Empire next week. She will present at the Holborn for the first time a new number, "The Gramophone Girl," in which she sings a duet with herself, one part being taken by the gramophone and the other by the singer.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.

CHARLES GULLIVER'S NEW REVUE.

"SKY HIGH"

ALBERT DE COURVILLE PRODUCTION.

GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing April 6th:

6-30 HOLBORN EMP. 9-9

HARRY WELDON,
AILEEN STANLEY,
JAY LAURIER,
VERA WOOTTON,
MOONEY & HOLBEIN,
HARRY CHAMPION,
THE THREE NESLOS,
HARRY EMERIC,
EDDIE SHELTON & JIMMY,
SMART & GOODE.

6-40 KILBURN EMPIRE 9-0

Direct from the New Oxford Theatre.
The Show that has made Millions Laugh.

"CASEY'S COURT."

A Music-Hall Show.
WILL MURRAY as "MRS. CASEY."
Telephone: Museum 1740.

6-15 LEWISHAM HIP. 8-40

"THE BARNSTORMERS."

Cast includes—
JACK MORRISON,
COOPER & LAIT,
DAN WHITLEY,
VIOLET PARRY,
JACK LEOPOLD.

6-40 CAMBERWELL PL. 9-0

George Sax's New Revue—

"SIXES AND SEVENS."

Something New,
Something Novel.
Featuring—
JIMMIE PULLIN,
JACK FIELDS,
NORA DALE,
JACK LANE.

6-40 GRAND, Clapham J. 9-0

A New Revue—

"SAME TO YOU."

Starring—
GEORGE JACKLEY,
DAISY TAYLOR,
JACKSON'S ENGLISH
DANCERS,
ALF THOMAS.

6-40 HAMMERSMITH PL. 9-0

"IRENE."

The Actual Production, from the Empire Theatre.
BILLY DIXON,
NORMAN PIERCE,
ILMA HANLEY,
HARRY RAY.
Haunting Music, Sparkling Wit.

6-40 ILFORD HIPPO. 9-0

Harry Day's New Revue,

"NOTIONS."

Featuring—
JIM JESSIMAN,
IVOR VINTOR,
ISABELLE DILLON,
HOWARD FLYNN'S BAND.

6-40 SHOREDITCH OLY. 9-0

"PLANTATION CABARET."

32 Brilliant Stars in a Sky of Synchroton.
MAY HENDERSON,
CARR LYNN,
NAUGHTON & GOLD,
W. A. HARVIE.
THE PLANTATION BAND.

6-30 CROYDON EMPIRE 8-45

1925 Edition of the Great Revue,

"THE WHIRLWIND."

Including—
HARRY BARRETT,
DE VERE & WEBLO,
GORDON NORVILLE,
and
The Rainbow of Flowers.

6-40 ISLINGTON EMPIRE 9-0

TOMMY MOSTOL Productions

Present—

"THE GOLDEN WEST."

Featuring
EDDIE POLO,
The Famous American
Film Star Artist
Who Will appear in Person,
and
TOMMY MOSTOL
(Himself).

6-40 POPLAR HIPPO. 9-0

KING & BENSON'S

"SIGN ON."

Including—
THEMSELVES AND FULL
LONDON COMPANY.

6-40 WILLESDEN HIP. 9-0

"HOLLYWOOD FOLLIES."

An American Musical Burlesque.
Incomparable Cast Includes
HARRY & BURTON LESTER.

6-40 ROTHERHITHE HIP. 9-0

SOUTH LONDON PLAYERS

(Direction, Dorothy Mullard)

The Great Sensational Play,

"THE MORMON PERIL."

"THROUGH DEATH VALLEY."

6-40 COLLINS'S 9-0

THE NORTH LONDON

PLAYERS

(Direction, Dorothy Mullard)

Present
The Great Human Play—
"THE COTTON SPINNER."

THE VARIETY WORLD.

Vaudeville Golfers—The Charles Austin Cup—The Magicians' Club Ladies' Night.

Records.

Harry Day has in active preparation another revue, entitled "Records," to be produced shortly at the Empire, Bristol.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild once more wish to thank E. F. Albee, Esq., of New York City for a further donation of 250 dollars sent to Miss Lottie Albert as a matinee donation; also Edgar White, Esq., £1 1s.; Miss Ellis Jeffreys and Phineas Quass, Esq., 10/- each; Miss Julia Reece, 10/-; and Joe Bloom, 5/-.

A useful parcel of clothing has been received from Mrs. Neil McKay, who has sent it from America for us.

As recently announced, the Guild matinee has been postponed until April 23, and the Committee would be greatly obliged to those artists who have not yet replied if they would kindly let them know if they are in town for the later date, so that the programmes can be proceeded with.

Magicians' Club Ladies' Night.

Mr. R. H. Gillespie will take the chair on Sunday at the ladies' night at the National Hotel, Upper Bedford Place. A well-chosen variety programme has been arranged by Will Goldston.

Fred Duprez.

Combining business with pleasure, Fred Duprez has spent a busy month in New York, and is due to sail back here on the 7th inst. It is quite possible that Fred will revert to his single act for awhile, pending his return to production under a well-known management.

Thorne and O'Brien.

For some time past Doree Thorne and Tony O'Brien have been playing in revue, and are concluding their engagement this week at the Wood Green Empire. This versatile couple may be seen shortly in town under a well-known management.

Scott Sanders.

Being retained in South Africa for many weeks beyond his original engagement, Scott Sanders was obliged to postpone his sailing for Australia until a few days ago. By the last mail Scott advised us that his tour through Africa had been most enjoyable in every way, and he hopes to pay a return visit.

Maggie Dickinson.

Playing their second month at the Hansa Theatre, Hamburg, Maggie Dickinson and Syd Culver are proving more popular than ever.

For South Africa.

Astor and Astoria sailed from Southampton on Friday, March 27, per R.M.S. "Balmoral Castle," to fulfil an engagement with the African Theatres Limited, booked by the I.V.T.A., Limited.

Jack Binns.

Mr. Jack Binns, the popular manager for a number of years at the Hippodrome, Margate, is leaving shortly to take up the position as manager at Dreamland, Margate, which will include the variety, cinema, and ballroom, and also the Clifton Cinema.

M.H.A.R.A.

The 98th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, March 25, when the following members were present:—Messrs. George D'Albert (chairman of the committee), who presided; George French, Cecil Morley, Harry Marlow (hon. trustee), Alf. Herald, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was accepted. Three cheques were ordered to be drawn, and the meeting terminated.

Daisy Taylor.

A hearty reception awaited Daisy Taylor at the Empire, Islington, on Monday, when she made her entrance as a Kiltie soldier in the new revue, "Same to You." She was in fine form throughout, and the show gives this talented artist much scope for her versatility. At the conclusion she was handed up several bouquets.

Andie Powers.

The Lanky Scot, who recently finished his contract with the "Love Match," has been playing a variety season with marked success, and on April 20 opens in "Unemployed" at the Grand, Brighton, playing the principal comedy part.

A Great Tinker.

Fred Curran was a very successful Tipster at the Empire, Islington, last week, as he gave out from the stage both the winners for the Lincoln Handicap and the Grand National.

Bros. Walsh's New Production.

The Bros. Walsh are now actively engaged in preparing their own production, "Blazes," a novelty revue featuring themselves, Millie Jilison, George Rall, and a fine cast. The show will be produced in about a fortnight's time.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that eight death levies are now due on the 1925 book. Red stamps 13.

Casey's Court.

After a record-breaking tour of the L.T.V. Theatres, Will Murray's "Casey's Court" is playing the Hippodrome, Sheffield, this week, and returns to London for another seven weeks, opening at the Empire, Kilburn. After twenty years last week was the first appearance in the West End of "Casey's Court," where it made a big success at the New Oxford. Mr. Charles Gulliver has arranged for Will Murray to produce a "Casey's Court" pantomime next year for a ten weeks' run at the L.T.V. Theatres.

Ella Shields.

Holborn audiences last week gave Ella Shields a hearty welcome on her return to this house, when she gave some new numbers. Miss Shields is now enjoying a brief holiday on the Continent, and resumes at the Palace, Blackpool, on Easter Monday.

Trix Sisters at Liverpool.

The Trix Sisters, who successfully launched their own revue, entitled "Tricks," at Nottingham last week, are now at the new Empire Theatre, Liverpool, where they will also be appearing next week. With them they have, as principal comedian, Mr. Bert Coote, supported by Mr. Reginald Sharland, Mr. Les Copeland, Mr. Bobby Howes, Miss Pat Malone, and Miss Bibi Delabere. The three last-named were seen together in Archibald de Bear's "Five O'Clock Follies" at the New Prince's a short while ago.

Outstanding numbers in the "Tricks" revue, which is the joint work of Miss Helen Trix, Mr. Dion Titheradge, Mr. Harold Simpson, and Mr. Les Copeland, are "My International Wedding Day," sung by Miss Josephine Trix with a beauty chorus clad as naval officers. "A Perfect Lady," a character number for Bibi Delabere, and "Vanity Fair," a Quaker song with Josephine Trix and Reginald Sharland as the duettists. Helen Trix and Bert Coote have a good sketch in "The Duke of Chicago," which shows what might happen if America became a monarchy. The revue, which will be seen in London after a short provincial tour, is presented by Helen Trix and Paul Murray.

Ding-Dong.

Playing to an excellent week's business at Wakefield recently Reg. Bolton's production of "Ding-Dong" continues to find favour around the broad-acre shires. Playing this week at the Hippodrome, Keighley, and Huddersfield next, Reg. is bringing the show to the suburbs on Easter Monday for a brief visit.

Archie Pitt's New Venture.

We hear that Archie Pitt has taken the Alexandra Palace Theatre, which has a fine stage 50ft. by 50ft., and he intends to use it for rehearsing and producing shows. The theatre will not be open to the public. To-day Archie Pitt removes his agency to the Prince of Wales's Chambers over the theatre.

Fred Curran.

Fred Curran is always on the look-out for new winners, and having got one he never sings it threadbare. In spite of his present material being so good, he has just secured another song by Fred Fulton and Kenneth Lyle, entitled "If You Want To Be Lucky—Touch a Sailor." He will sing this when he reappears in town on the L.T.V. on Easter Monday.

Hengler Bros.

The silent comedians, the Hengler Bros., whose work in pantomime at the Lyceum recently came in for much praise, resumed their variety engagements at Finsbury Park last week, and are this week at Birmingham.

Marjorie Fulton.

Shortly concluding her second year's engagement as principal girl at the Princess's Theatre, Glasgow, Marjorie Fulton commences rehearsals immediately for a new revue entitled "Brevities," which is being presented early next month.

Zip.

Harry Slingsby's production "Zip," played to fine business at the Empire, Birmingham, last week, and is doing equally well at the Empire, Penze, this week. Billy Caryl and Hilda Mundy are at the top of their form, and are ably backed up by Sterndale, Dora Dolores, Jack Skelbo, Charles Weaver, Phyllis Pleydell, the Yama Quintette, and the 16 Zip girls. Harold Brewer, the musical director, is heartily acclaimed for his share of the work, and Cyril Percival is a popular manager for the show.

Chester Field.

The recent visit of "Love and Kisses" to Swansea proved a welcome attraction, and the principal comedian, Chester Field, was given a hearty reception for his amusing work throughout the show.

In South Africa.

Iris and Phyllis, the star juvenile entertainers, are making a big success on their South African tour. At the Tivoli, Cape Town, and the Criterion, Durban, their versatile act won hearty applause. The tour is being extended for some weeks, and the option of a tour in Australia has been offered, which is being considered.

Invitation to U.S.

Mr. Albert Voyce, chairman of the V.A.F., and Mr. Harry Marlow, Secretary of the V.A.B.F., have received an invitation from Mr. E. F. Albee, chief of the United States circuit of the United States for the purpose of seeing for themselves how vaudeville is progressing in that country, and also in order that they might have the opportunity of acquiring an insight into the wonderful work on the charity side of the National Vaudeville Artists' Association of America.

Senior and Junior Trophies Result.

Mr. J. W. Rickaby and Mr. Billy Bleach were respectively winners of the Senior and Junior sections of the Vaudeville Golfing Society's competition at Coombe Hill last Thursday week. The weather was fine but bitterly cold, and the prevailing high wind militated against good golf. Jim Rickaby had, however, a net 79. Others who competed were: Mr. Billy Merson (net 92); Mr. P. J. Clark, Mr. Jack Heuschel, Mr. Oswald Waller, Mr. Hal Jones and Mr. Greves Johnson. As will be observed several of the new members turned up.

Charles Austin Cup.

The next big fixture is the Charles Austin Cup Competition, which takes place at Raynes Park on Thursday, April 16. It is a medal play, and competitors must utilise one club only for the whole round. The mid-iron or mashie is usually the favourite implement, but we remember one optimist going round with a mashie niblick.

Final Bogey Result.

The two Bobs have played off their replay in the Final Bogey Competition for 1924. Bob Adams, contrary to popular expectation, defeated his strong left-handed partner.

For Australia.

Mr. and Mrs. Aspiden ("This" and "That") sailed from Tilbury on March 31 per "Hobsons Bay" for a long tour in Australia with Sir Benjamin Fuller, booked by Nat Day.

Winifred Ward.

Winifred Ward has recently concluded a very successful Panto season at the Theatre Royal, Bristol, playing the title rôle in "Aladdin," and proving a strong favourite with the audiences there. Owing to her popularity she has been re-engaged for next season. Winifred received a large number of presents on the last night, including a gold bracelet from the Gallery Girls. After a short rest she resumes her variety engagements, and may later be seen in revue.

Tom E. Hughes.

Paying a return visit to Wales this week, Tom E. Hughes is producing some new numbers that he will submit in town on Easter Monday. Tom—who was in excellent form last week at Islington—wishes to thank Robb Wilton for the little souvenir which greeted him on his arrival last Monday at the Gnull Hall, Neath.

Wilkie Bard.

At present enjoying a successful time in Ireland, Wilkie Bard returns to town the week after Easter, when he opens on the Stoll tour in his recent successful show, the Turkish Bath Attendant. Next week Wilkie plays the Argyle, Birkenhead.

Talbot O'Farrell.

During his absence from town a couple of weeks ago, Talbot O'Farrell's residence in Hampstead was entered by thieves, but fortunately they were disturbed during their visit, and only obtained a few articles of jewellery. Playing this week at Walthamstow—where he opened to fine business on Monday evening—Talbot returns to the Alhambra next week.

V.A.F. and the World's League.

The V.A.F. is, we understand, now a member of the World's League of Artists—a component body of the League with which also are connected organisations in Austria, Belgium, Czechoslovakia, France, Germany, Hungary, Poland, and Russia. Artists who are members of the V.A.F. can now be sure of receiving the fullest protection right from Moscow to Copenhagen. This decision was reached at a conference held in Berlin last week at which Mr. Monte Bailey, the National Organiser of the V.A.F., was present.

A Return Visit.

"Resista," the young artiste "who thinks weights" will make her reappearance with the Moss Empire's tour after an absence of three years, at Finsbury Park Empire, on May 4.

VARIETY ARTISTES' BENEVOLENT FUND.

SEVENTH ANNUAL DINNER.

A small but select circle of stars, with several lesser lights, graced the annual dinner of the Variety Artists' Benevolent Fund at the Hotel Cecil, presided over by Mr. R. H. Gillespie, on Sunday. They included Dorothy Ward, Shaun Glenville, Harry Tate, Harry Weldon, Hylda Glyder, G. H. Elliott, Emilie Hayes, Jack Barty, Renee Reel, Bruce Green, the Terry Twins, George French, Whit. Cunliffe and Charles Coburn, many of whom had tables and brought their friends. With such a company it is not surprising that on the call of the chairman the hall resounded melodiously to the strains of the National Anthem, and still more lustily when the gathering rendered musical honours to Mr. Gillespie.

Rapidly Moving Organisation.

It was Mr. Harry Tate who intoned the "Jolly Good Fellow" number, and it was at the end of his speech, in which he proposed the toast of "The Variety Artists' Benevolent Fund and Institution," coupled with the name of the chairman. There was no organisation connected with the stage, said Mr. Tate, that had moved so rapidly as theirs, and its management and control were the best. The Fund's income and expenditure had gone up five times, which was very wonderful when you came to think that five times the money was needed. The Variety profession at the present moment was going through bad times, and the demands upon the Fund were very heavy, but the support from various managements and artists was wonderful. He would like to see the artists come forward more numerous in support of the Fund, because the distribution of relief amounted to approximately £200 a week. That was a lot of money, and it was up to the "boys and girls" of the profession, not only those present that night, but those absent, to give as much as they possibly could.

Provisioning Brinsworth.

They had help from those outside. One friend, a farmer, sent them a ton of potatoes every year. Another man had promised to send 50lb. of salmon. If only someone would send along some sides of beef. (Laughter.) Those who could not send provisions might send a cheque, it didn't matter how much, so long as they did something to help this gigantic concern. He could only say "hearty congratulations," they had done wonders. He trusted they would support their chairman, who, he was glad to say, had consented to be their president for another year. (Cheers.) If his brother and sister artists would only come forward and support their chairman for another year, and not say, "Oh I forgot; I was going to write" (laughter)—the year would prove one of the biggest records they had known. (Applause.)

After the toast had been observed, Mr. George French rose and said that in honour of Mr. Gillespie's chairmanship for another year he would make a donation of 25 guineas. (Cheers.)

The Vaudeville Business.

The Chairman was enthusiastically applauded when he rose to reply. He began by apologising for the absence of Mrs. Gillespie, who was unable to be present on account of some little illness at home. For three years, Mr. Gillespie continued, he had been their president, and he understood he was the first manager to be honoured by being asked to accept the post. He felt very flattered at being requested to carry on, year after year; but, frankly, he felt they ought to find someone who really mattered to take his place. ("No, No.") According to some of the trade papers, he was one of the arch-fiends who kept down the vaudeville business; but he believed in the vaudeville business; he believed it could not be killed, whoever was in charge of it. The vaudeville business, however, must come down to earth. During the artificial times immediately after the war, owing to competition, artists suddenly found themselves earning considerably more than Cabinet Ministers. He did not want to give the idea that talent was not to succeed—talent must succeed; but they could not afford to have things that the business could not afford. He was delighted to say that Sir Oswald Stoll had made a success of vaudeville at the Alhambra. The moment he (the speaker) had the opportunity, he would be delighted to do in the provinces what Sir Oswald Stoll had done in London. (Cheers.)

At the moment the public wanted something apart from vaudeville at vaudeville prices. People asked such ridiculous salaries, that when he put on vaudeville he had an enormously successful week—but his directors said, "Look at the salary list!" There was a lot of money to be made out of vaudeville, which in his opinion could not be killed in spite of the circumstances which surrounded it, in spite of managing directors, like himself, of booking committees, or of anything else. What was vaudeville? Vaudeville was just revue, and revue was variety presented in a different way. What were Miss Fields, Mr. Billy Merson, Mr. George Robey?—all vaudeville performers who

have been put into revue. (Hear, hear.)

Salaries and V.A.B.F. Subscriptions.

The Variety Artists' Benevolent Fund was £1,300 short of the money needed. "That is very little," said Mr. Gillespie, "considering what some of us earn." He had tried to do his bit, a few really big people had done their bit, but a few were missing from the list. The suggestion had been made that by an arrangement with the different managements a little might be deducted each week from salaries of artists in work so that they might help those out of work. He recalled what happened a few months ago. Two artists, man and wife, good performers, came to see him, and he was able to give them three or four weeks' work. He learned afterwards that these people had had to get their clothes from the Fund in order to appear presentable, and they also had to get their fares to travel to their engagement. Look what that meant. He did not know the names of any others helped by the Fund—he never inquired—but apart from supporting the old people who had been through the mill, he realised how much the Fund helped those striving to keep their heads above water, and he made up his mind that he would do all he could to support anything connected with the Fund. That great-hearted man, Mr. Harry Tate, had expressed gratitude to him; but he would recall that Mr. Tate had done wonders—in particular, he had given a garden party which was an enormous success.

A Sound Proposition.

He had come into that room with the fixed intention of being in his position no longer, but Mr. Tate got up and told him that he was to preside for another year. He was still of the opinion that this job should be done by a member of the profession rather than by a managing director, but he would be delighted to continue to support the Fund. (Cheers.) Variety artists did wonderful things for charities all over England; he would like to see them do something for themselves—to enter into some kind of insurance, and that could not be done more effectively than by the Benevolent Fund. They were a wee bit "under the weather" at the moment, but he urged them to support what was really a sound proposition. He had had the privilege of visiting Brinsworth more than once, and to see old people whose names were once household words living there in honourable retirement was most inspiring, and he was confident that in helping the Institution they would be supporting a real big thing. (Cheers.)

The Ladies.

Mr. Frank Boor proposed the toast of "The Ladies." They were surrounded, he said, by wonderful and beautiful ladies, and everyone he was sure, welcomed them delightedly. They realised how much they owed to the ladies, not

only from the point of view of motherhood and palehip, but of their protective instinct in regard to men. (Cheers.) He coupled the toast with the name of Miss Dorothy Ward, a wonderful principal boy, a wonderful "pal," and a lovely woman.

Miss Ward said she was rather surprised at being asked to respond to the toast, because she had played principal boy so many times that she almost felt "fifty-fifty." (Laughter.) She felt they had an advantage over the men, because the ladies never sang free songs, and thus showed initiative. (Laughter and cheers.) They were only too glad to help that wonderful Fund, and would join the men in the forthcoming year to make it more beneficial than ever.

The Chairman.

Mr. Albert Voyce proposed the toast of "The Chairman." Wonderful things had been done for the Fund through the instrumentality of Mr. Gillespie. Both he and his good lady had taken a hearty interest in Brinsworth—more than any other manager had ever done. His conduct and that of Sir Oswald Stoll were most exemplary, and might be followed by every manager in the country. (Hear, hear.)

Dinner was followed by dancing to the strains of the Empire Dance Band, under the direction of Mr. Will E. Lowrie.

Among those present, in addition to those already mentioned, we noticed Mrs. Charles Coburn, Miss Lottie Albert, Mr. Douglas Stuart, Mr. Harry Preston, Mr. Arthur Lowe, Mr. Ernest Edelsten, Mr. Alf. Herald, Mr. J. Abbott, Mr. Monte Bayly, and Mr. Harry Marlow, organiser and general secretary.

The following donations were given or promised:—

	£	s.	d.
Moss Empires, Ltd. (per R. H. Gillespie)	500	0	0
Sir Oswald Stoll	250	0	0
Sir Alfred Butt	25	0	0
Mr. and Mrs. G. H. Elliott	25	0	0
Harry Preston	10	10	0
Harry Lester	10	10	0
Burton Lester	10	10	0
Neil Kenyon	10	10	0
Bransby Williams	10	10	0
Mr. and Mrs. Fred Francis	5	5	0
Gladys Neville	5	5	0
Vellie Wallace	5	5	0
St. and Electric and Engineer-ing Co.	5	5	0
Harry Norris	5	5	0
Olive Fox and Clarkson Rose	5	5	0
Edward Morris	5	5	0
Mr. and Mrs. William Bevan	5	5	0
C. Elder Heirn	5	5	0
Peggy and Lena Chieholm	5	5	0
Lily Moore	5	5	0
Archie Pitt	3	3	0
Miss Gracie Fields	3	3	0
Mona Vivian	2	2	0
Barclays Bank, Ltd.	2	2	0
Anor	2	2	0
Mr. Jack Rubens	2	2	0
Mr. and Mrs. Bruce Green	2	2	0
Hygienic Ice Co.	2	2	0
George Reynolds	2	2	0
Llewellyn Johns	1	10	0
Miss Elsie Prince	1	10	0
Collin Wylie	1	10	0
The Terry Trivia	1	10	0
Fla	1	10	0
Mr. and Mrs. Jack Edge	1	10	0
Harry Ray	1	10	0
Monte Bayly	1	10	0
T. Bernard Mark	1	10	0
Forace Goldin	1	10	0
Nixon Grey	1	10	0
I. H. Shoebridge	1	10	0
Harry Sylvester	1	10	0
Witty Fields	1	10	0
Edith Fields	1	10	0
Toy Parry	1	10	0
Port Aza	1	10	0
Ed. G. Whiting	10	6	0
Harry Ono	10	6	0
A. H. Harrison	10	6	0
Tommy Fields	10	6	0
Alban Stracey	10	6	0
Vera Cooy	5	0	0

Bond Rowell.

Mr. Bond Rowell, in addition to playing Islington Empire last week, was also called upon to deputise at the Shoreditch Olympia during the latter half of the week. Bond was very popular with both audiences, and is meeting with the same success at the Kilburn Empire this week.

Cinema's Demand for Artists.

Tom Costello's "star" Veterans of Variety, owing to their success at the Canterbury and Manor Park Picture Houses, have been specially engaged for the Rialto in the West End. This is another sign, writes an "Era" correspondent, of the growing demand for Variety talent at the Cinema theatres.

The Adair Wounded Fund.

Next Sunday, the Palladium (by courtesy of the National Sunday League) will be the scene of revelry, for 600 disabled ex-Service men, their pains forgotten for the time, will make merry over the grand surprise programme that has been arranged for the Adair Wounded Fund for its fourth matinee at the Palladium. The items announced are that "a certain rotund comedian" is to act as M.C., and that Miss Sybil Thorndike will distribute the prizes in the lucky draw. The public are advised to secure the few seats remaining before the chance has gone.

Dr. Walford Bodie.

Dr. Walford Bodie continues his record-breaking tour in the provinces, with his new and up-to-date musical comedy electrical revue, "Fun on an Ocean Liner." He has considerably improved the show, since it started out first—new scenery by Newlove and Co., Manchester, etc. He will make his re-appearance in town next week, opening at the Empress Theatre, Brixton. This week, he is playing to capacity at the Empire, Middlesbrough, and has been personally complimented by the managing director for the novelty of the show. His first vacant date is in August, and he is now booking 1926.

NEXT WEEK'S CALLS.

MONDAY, APRIL 6, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 27 NOW DUE.

ALBANY WARD THEATRES, LTD., & A PROVINCIAL CINEMATOGRAF THEATRES, LTD.

TOTTENHAM PALACE (rehearsal, 12.30).—Ella Giff.

WALSLEY PICTURE HOUSE (rehearsal, 11).—Lee Rogers, Stuart and Cameron.

ACTON GLOBE CINEMA (rehearsal, 12.30).—Ella Giff.

SALISBURY PALACE (rehearsal, 11).—Why D'ye Work?

WEYMOUTH JUBILEE HALL (rehearsal, 10).—Tiddly Wink.

JERSEY OPERA HOUSE (rehearsal, 11).—The London Players present "The Ruined Lady."

YEovil PALACE (rehearsal, 1).—Vivian Foster.

JERSEY ALHAMBRA (rehearsal, 11).—Winkipoo and Ebie.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 12.30).—Low Lake presents "Whisper."

NORWICH THEATRE ROYAL (rehearsal, 12).—The Hesse, Percy Val, Two Stanleys.

PAISLEY THEATRE (rehearsal, 12.30).—O'Gorman Bros. present "Round the Town."

PAISLEY RINK PALACE (rehearsal, 12).—The Hesse, Percy Val, Two Stanleys.

IPSWICH HIPPODROME (rehearsal, 11.30).—The K.C. Productions present "Loose Leaves."

IPSWICH LYCEUM THEATRE (rehearsal, 11.30).—The K.C. Productions present "Loose Leaves."

HAMILTON HIPPODROME (rehearsal, 11).—X.L. Productions present "Samples."

BLANTYRE PICTURE HOUSE (rehearsal, 6.30).—Kirk and Tilloch.

BROADHEAD CIRCUIT.

MANCHESTER PULME HIPPODROME.—Ernie Lotings presents "The Loom" Revue.

MANCHESTER JUNCTION THEATRE.—Norman Carroll, Pictures, and company as booked.

MANCHESTER METROPOLE THEATRE.—Venton Swift presents "Alive in 1925" Revue.

MANCHESTER OSBORNE THEATRE.—Annie Rooney presents "Our Mary Ellen" Revue.

MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Prigdigal Son."

MANCHESTER QUEEN'S PARK HIPPODROME.—The Broadhead Players present "Within the Law."

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECLES CROWN THEATRE.—The Broadhead Players present "Facing the Music."

PRESTON ROYAL HIPPODROME.—Fred Karno presents "The Love Match."

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—Sidney Burns presents "Peace and Joy" Revue.

ASHTON-UNDER-LYNE EMPRESS HIPPODROME.—Sir Alfred Butt and Messrs. Moreton and Heath present "Ston Flirting."

ASHTON-UNDER-LYNE PAVILION THEATRE.—Musical Entertainers, Pictures, and company as booked.

LIVERPOOL PAVILION THEATRE.—The Broadhead Players present "Seven Years' Leave."

BURY HIPPODROME.—The Broadhead Players present "Her Night of Sacrifice."

MORECAMBE WINTER GARDENS.—Percy Houn, Allison and Dennis Lena Brown, Six Orphans, Five Chicago Girls, Jim C. Max, Pictures.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Harry Warburton presents "Shavies."

WEST BROMWICH EMPRESS (rehearsal, 12.30).—Bios Hanaway's revue "Posh."

WEST BROMWICH THEATRE ROYAL.—"Hanky Panky."

LONDON SYNDICATE HALLS.

(See p. 17.)

LONDON THEATRES OF VARIETIES LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)

WARRINGTON.—Clara Corvalde's "10 to 1 Op."

BURNLEY.—Leonard Lawrence's "The Fake."

SOUTHAMPTON.—Dee Cee Tour's "In the Next Room."

CARLISLE.—Alf. Leonard's "Hello, Udd!"

BRADFORD.—William De Lacy's "The Lucky Wife."

HUDDESFIELD.—Frank E. Frank's "The Times."

MALFAX.—P. M. Turner's "Globe Trot."

BLACKBURN.—Berensford and Pearce's "Snacks."

LEICESTER.—Company as booked.

MOSS EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss's Empires present Julian Wylie's production, "Better Days."

FINSBURY PARK EMPRESS (rehearsal, 11).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.

NEW CROSS EMPRESS (rehearsal, 11).—Nicht-Light. Cast includes Hodges Brothers and Jacobson, Fred Malcolm, and Joe Young.

STRAFORD EMPRESS (rehearsal, 11).—Archie Pitt presents "A Week's Pleasure." Cast includes Betty Fields, Walter Amner, Pat Aida, Hilda Fox.

VICTORIA PALACE (rehearsal, 11.30).—Bransby Williams, Mr. and Mrs. Graham Moffat, Mr. and Mrs. Nora Delany, Norman Long, Lewis Davenport, Stella and Parturi, the Brampsons.

CARDIFF EMPRESS (rehearsal, 1).—The British National Opera Co.

SWANSEA EMPRESS (rehearsal, 2).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

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SONGS AND SINGERS.

B. Feldman and Co.

Florie Ford's new revue, which has been produced by B. Feldman and Co. several of the latest hits, including "After the Storm" and "Sergeant Percy." Miss Ford is a consistent Feldmanist, and we feel sure her pantomime successes with the firm's numbers will be repeated, with interest, in this sparkling new production.

He's the Kind of a Man that You'll Like is the latest addition to charming Hilda Glyder's delightful act. Miss Glyder recently visited the House of Hilda and expressed keen satisfaction with this sparkling new production, which she decided upon for immediate production.

The popular Criterion Singers are scoring heavily with "After the Storm" and "Jealous," specially arranged for them by B. Feldman. The featured songs of this season are "The Shepherd's Bush Pavilion last week, and appeared in addition at Battersea Town Hall and Dulwich Bath on Wednesday evening. Their voices blend delightfully, and they were accorded magnificent receptions at the three resorts above named.

The outstanding number in "Pia" is "Drummer Boy," as featured by Scott Desmond.

Doris Desmond, soprano, with "Hop Scotch" revue, has been making enormous success with "Then Will I Sing to You," and has just introduced "Just for a While," which number is also proving a popular success.

Benita Woyan and Bobbie Bartie are being encored nightly for their superb rendering of the harmonised, waltz-like, "Rock-a-bye My Baby."

The Cracker-Jack Musical Party go to Morecambe next week for the season. Mabel Harold, the soprano of the party, is definitely including six numbers from this house in her repertoire, namely: "Peter Pan," "Dear One," "Half a Moon," "Keep On and Smile," "Sing a While," and "When My Ship Comes Home."

Frank E. Lubin, musical director of the "Top Tops," will also give "Belts of the Sea" in our ship scene. "Oh! Eva" was put on for the first time last week, and proved an instantaneous success.

Jack Morrison's clever Syncope Orchestra, touring with "Jazzland" revue, make a special feature of "Albany Bound" and "Just Like a Beautiful Story."

Other songs in great demand include "In the Evening," "Way Out West in Kansas," "She Loves Me," "Patsy," "Love's Lottery," "The Hoodoo Man," "Cherry," "Chickadee," "Lovers," "Lone," "Just for a While" (duet), "Glad" (duet), and "Love Has a Way."

Artists are invited to send in 6d. for each of their new numbers (together with professional card).

Francis & Day.
Songs for which a big future was predicted at a short while ago, and which are winning their destinies at a steady rate of progress, are "My Best Girl" and "Me and the Boy Friend," which, with "Follow the Swallow," form a trio of numbers in great demand.

Albert Whelan, in Dorothy Ward's hands, making the same hit at the Alhambra as at the Coliseum the prior week, and "Me and the Boy Friend," which was evoked great applause when sung by Isabelle Dillon and Ivor Vinton in Harry Day's "Nations" at the Grand Clapham, worthy assistance being given by Edward Evans's fine symphony band.

"Follow the Swallow" in fine style, Alexander Dane likewise scores heavily with the delightful new fox-trot song "Florida," and with Grace Rosslyn shares honours in "Kulu Kulu."

"Me and the Boy Friend," in Hilda Glyder's skilled hands, has proved a winner at Holborn Empire all this week, and was much applauded at Shepherd's Bush last week when sung by Morris, who is dancier than ever.

"Doo Wacka Doo," played with verve and vim by Jack Hylton's Band at the Alhambra this week, was a triumph in Dinky James's hands at Lewisham last week, and was also given by "Follow the Swallow" in fine style, Alexander Dane likewise scores heavily with the delightful new fox-trot song "Florida," and with Grace Rosslyn shares honours in "Kulu Kulu."

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ROYAL GENERAL THEATRICAL FUND.

A (W)RIGHT GOOD EVENING.

Annual Meeting.

Mr. Fred Terry (president) occupied the chair at the annual meeting of the Royal General Theatrical Fund held at the offices, Goschen Buildings, Henrietta Street, W.C., on Friday, the 27th ult. There were also present Messrs. Douglas Gordon, Picton Roxborough, Frank Weathersby, Nuthall Foreman, and the Misses Agnes Imlay, Violet Farebrother, Florence Englemann, and Nellie Christie.

Mr. Charles Cruickshanks, the secretary, in submitting the financial statement and balance-sheet for 1924, said that the income amounted to £8,108 1s. 8d., and the expenditure to £3,262 7s. 3d. The Samaritan Fund had been placed £47 15s., and to the separate account balance £2,797 18s.

During the past year the directors had been enabled to add to the investments by expending £2,750 of the surplus income of the fund. These investments at cost price now stood at £90,291 15s. 9d., as against £37,541 15s. 9d. in 1923. The income in 1924 was greater than in 1923, and the expenditure less. There was a matter which did not strictly belong to the history of the transactions of 1924, but the event which brought the matter to a close was of such recent occurrence that he had no hesitation in bringing it to their notice now instead of waiting until the holding of the annual general meeting in 1926 to announce the facts; and he craved permission to briefly state those facts, feeling assured that all present would find them intensely interesting.

In 1886 a subscribing member joined the Association and paid 17s. 9d. per quarter for upwards of 29 years. For nearly 29 years she received annuities from the fund, and after her death certain moneys became, under the rules, payable to her legal representative. The fund received £103 16s. 9d. The fund will have paid out £3,444 9s. He thought it might be said, without fear of contradiction, that there never had been an institution to be compared to the Royal General Theatrical Fund Association, and it was highly improbable that there ever would be.

The Chairman, in moving the adoption of the financial statement and balance-sheet, said he heartily congratulated the members on the splendid workers that the fund must have. It was perfectly wonderful what the secretary and the directors had done for the fund. It struck him as being something in the nature of a conjuring trick. While again expressing his congratulations, he duly appreciated the honour of having been elected as president of the fund.

Mr. Picton Roxborough seconded the motion, which was then put and carried unanimously.

Mr. Douglas Gordon moved the re-election of Mr. Fred Terry as president. He said that everyone who had anything to do with the fund knew that there was no more enthusiastic admirer of its work than Mr. Terry, and whenever possible he was ready to further its interests. He was heart and soul in sympathy with the work of the fund, and it was a very great honour to have him in such close association with that really wonderful institution.

Mr. Frank Weathersby, who seconded, expressed a hope that Mr. Terry would be seen at one of the West End theatres before very long.

The motion was put and carried unanimously.

On the proposition of Miss Imlay, seconded by Mr. Roxborough, Mr. Douglas Gordon was re-elected chairman of the fund. Mr. L. Carson (who was unavoidably absent) was re-elected hon. treasurer.

Miss Imlay proposed the re-election of the directors who retired by rotation—Messrs. C. Wordley Hulse, Ralph W. Hutton, L. Cairns James, and W. F. K. Lancy (professionals); and his Honour Judge Parry and Mr. H. Saxe Wyndham (non-professionals), and a vote of thanks to them and the other directors.

This was carried, and Mr. G. Clifton Yates (professional) was also elected as a director.

Miss Violet S. Farebrother was elected an auditor, and the hon. officers were re-elected en bloc, and a vote of thanks accorded them.

Mr. Douglas Gordon, in proposing a vote of thanks to the chairman, said he hoped that Mr. Terry would be spared many years to fill the post of president, and to continue to give his valuable assistance.

The Chairman, in reply, said he greatly appreciated the position of president of the fund, and his reelection he regarded as an enormous compliment. He congratulated the fund on possessing one of the best and most hardworking secretaries they could possibly wish for.

One of the most successful dinners ever given by a music publishing house was the staff dinner of the Lawrence Wright Music Publishing Company at the Palace Hotel on Friday last week.

Mr. Llew M. Weir, general manager of the firm, in proposing the health of "Our Principal," conveyed the feelings of respect shared by the whole firm towards Mr. Lawrence Wright and, on behalf of himself and the other members of the staff, welcomed Mr. Wright.

Mr. Wright, in reply to the toast of the staff and the Press, described how Mr. Wright had worked his way up to the proud position of owning one of the biggest music publishing houses in the world.

Mr. Draycott Dell, one of Mr. Wright's oldest press friends, also replied.

Mr. Wright, in replying to the welcoming toast from the large gathering, told how, despite difficulties the firm had done record business. His utterances were simple and sincere, and it was patent to all that he was deeply moved by the spirit of co-operation and loyalty that was evinced.

The toast of "The Ladies" was proposed by Mr. Earl Gilson, and responded to by Miss H. Macklin, one of the leading members of the firm, and Mr. Wright's personal secretary, as well as secretary to the company.

An excellent musical entertainment was provided by members of the firm, the artists including Miss Ellen Donnelly, Miss Gladys Stafford, Miss Elsie Denham, Mr. Earl Gilson, Mr. Harry Stafford, Mr. William Ward, and the Bentley Quartette, led by Mr. Bentley, the chief arranger for the firm. The dinner synchronised with the welcome return of Billy Mason, head of the professional department.

The organising of the function was in the hands of Mr. Reg. Astley.

"THE BALKAN PRINCESS"

At the Alexandra, Stoke Newington.

Escorted by an excellent train, her Highness the Princess of Balaria made an effective entry into North London on Monday. In the person of Miss Winifred Roma she is beautiful to the eye and charming to the ear, her several numbers being rapturously applauded: Frank Hill as her baritone lover, the Grand Duke Sergius, is worthy partner.

Messrs. Jack Durant and Howard Ward as Max Hein and Blatz are an admirable pair of scoundrels, the latter sharing the comic business with Arthur Stratton as Henri the waiter. These two comedians fairly share the humorous honours, and never fail in evoking laughter at every twist and turn. Frank Elton is realistic as the proprietor of the Bohemian, and Frank Wilson duly states as the Prime Minister. Dorothy Galbraith gives a forcible, natural version of the jealous Sophie (a restaurant queen), while Maude Harris is a lively Magda. Other parts are well filled by Jack Sinclair, Sen. Holloway, Walter Ford, A. Giffard, Richd. Chevalier, J. Holmes, and Gladys Johnson. There is an excellent chorus, and charming scenery and costumes.

Mr. F. Holden Rushwood is a most energetic and watchful wielder of the baton.

"I AM THE MAN."

This dramatic production, shown by Butcher's at the Palace, is remarkable chiefly for a poignant scene in which a man realises that his own brother, whom he had helped out of many a difficulty, is trying to supplant him in his wife's favour, and in a fit of jealousy shoots him dead. But fear of exposure allows him to take advantage of a circumstance that points to the guilt of another—a young girl who is discovered bending over the dead body of the man with a pistol in her hand. At the subsequent trial the dramatic realisation that the unjustly accused girl is his own daughter—deserted when a baby—brings him to a tardy sense of his callousness, and, intervening at the culminating moment, is able to postpone the impending conviction. Later, in a poignant scene, he takes poison, and is found dead with a crumpled note in his clenched hand, the almost illegible confession—"I am the man," proving his own guilt and exonerating the innocent. Mr. Lionel Barrymore is excellent in the leading part, and is supported by dainty female rôle.

IMPORTANT NOTICE TO OUR ADVERTISERS.

NEXT FRIDAY BEING GOOD FRIDAY
PLEASE POST EARLIER IN THE WEEK.

The Latest Time for Receiving Advertisements for our Forthcoming Issue is Six o'clock Wednesday.

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Ben. Institution about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £59 3s.; number of pensioners, 107; amount of grants, loans, fares, etc., £7 2s. 6d.

"THE IMPRESARIO."

Adapted by Kingsley Lark from Mozart's operetta "Der Schauspielerdirektor," and produced by the Royal Carl Rosa Opera Company for the first time by them, at the Theatre Royal, Glasgow, on Thursday, March 26.

Mr. Highbrow Kingsley Lark
Mr. Buff John Kelly
Mr. Goldberg W. Parkyn Newton
Mme. Trebellini Maud Neilson
Mlle. Silverbelle Eveline Birks

This amusing operetta received a very hearty welcome from a large audience, and the typically Mozartian music was excellently sung by all concerned. The two rival prime donne of Miss Maud Neilson and Miss Eveline Birks were particularly well done, alike as regards singing and acting. Mr. Kingsley Lark was well suited as the distracted Impresario. Mr. Highbrow, and the entire production reflected very high credit on his artistic taste. Mr. John Kelly as the comedian Mr. Buff, acted with humour, and his bass voice was of much value in the concerted music. Mr. Charles Webber conducted with his customary ability.

"Lest We Forget" Concert

AT NEW MALDEN.
An enjoyable concert was held on Wednesday, March 25, at the Graham Spicer Institute in aid of the funds of the local "Lest We Forget" Association. There was a large attendance. The entertainment was entitled "Mirth, Melody, and Music," and was organised by Messrs. Reginald Dale and Charles Waite. Mr. Leslie Rye opened with the song, "Take a Pair of Sparkling Eyes," which was heartily applauded. Miss Winifred Day, a charming lady at the piano, amused with "Aren't Men Funny Creatures?" and then Master Eric Hayward, accompanied by his sister, Miss Violet Hayward, gave a violin solo, "Melodie," by Paderewski. This lad, who is only 14, proved himself to have not only a good knowledge of the violin, but also a sympathetic touch. He is being trained by Mr. Priney and gives promise of a successful future. He was heartily applauded and gave an encore. Miss Marie Wilson, a little comedienne, gave a Dutch song and dance, and later in the evening a clever impersonation of Jackie Coogan, as well as a song and dance, "Honolulu." Mr. Charles Waite, in "One Little One More" and a musical sketch, "Next Week," proved himself an excellent humorist, and gained many laughs. Mr. Reginald Dale also caused merriment in "I Do Like to Sing in My Bath" and "What Can the Matter Be?" That popular conjuring comedian, Carlton, "kindly obliged" and gave some clever card tricks, with plenty of amusing patter. Miss Rose Morris showed that she possessed a sweet contralto voice in her rendering of "The Flower Song" from "Faust" and duets with Mr. Leslie Rye.

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Of a tempered liveliness, as a
"Bed-time Story" should be, it
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is variety of character in these ten
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solo they may also be had well laid
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From Cathedral to Stage.

George Baker, who is in the cast
of "Better Days" at the London
Hippodrome, began his musical
career as a choir boy in Liverpool
Cathedral. He won an Open
Scholarship at the Royal College
of Music, London, and afterwards
went to Milan to study singing.
Since then Mr. Baker has sung at
all the principal musical festivals
and concerts in Great Britain. His
stage experience has alternated
between opera at His Majesty's
Theatre and the Old Vic, musical
comedy at the Gaiety, and revue at
the Alhambra, and now at the
Hippodrome. He is an ardent
golfer, being a member of the
Stage Golfing Society.Cliff Martell, who is at present
featuring his well-known "piano
act" in Albert de Courville's new
revue "Flirts and Skirts," has
received offers to broadcast his act
from the B.B.C. stations.

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Willy Wolpert, Four Bonnos, Varney and
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SHEPHERD'S BUSH EMPIRE

Rehearsal at 12 noon for—
Eddie Morris, Daisy Wood, Flying Potters,
Willy Wolpert, Four Bonnos, Varney and
Butt, Bioscope.

THE CHISWICK EMPIRE

Rehearsal at 12 noon for—
"Wake Up!"

WOOD GREEN EMPIRE

Rehearsal at 12 noon for—
"Mam'selle Kiki."

EMPIRE THEATRE, CHATHAM.

Rehearsal at 2 p.m. for—
"Zip!"And in Association with the above—
THE ALHAMBRA, LONDON, W.C.Layton & Johnstone, Jack Hylton and Band, Talbot O'Farrell, Lily Morris,
Zellini, Mark Lester, Dorothy Ward, Nathano Bros.NOTE.—Artists engaged at any of the above theatres should send photos for dis-
play in front of the notice to Manager, to be returned at the end of the week.NOTE.—All sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent
to the Stoll Office at least 21 days before date of performance.14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which
requires at least 21, including 4 first Violin Parts, 2 second Violin Parts, separate "Olio
and Bass Parts, full Wood-Wind and Brass Contractor. (Harp and Organ if required.)STAGE DEPARTMENTS.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Departments," by Artists
three weeks before opening.ADVERTISING MATTER.—Bills, Books, Photographs, and specimens of Pictorial
really representing the Act, should be forwarded three weeks before opening. If return
of photographs required please state so.OBSCENITY, VULGARITY, &c., are not allowed. The Licensing Authorities
forbid this, and the majority of the public resent it. This intimation is only rendered
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Monday, April 6, 1925.

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Sybil Thorndike to present "SAINT JOAN."

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Dr. Walford Bodie to present "FUN ON AN
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HUNTING."

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Rehearsal 12 noon.
Albert de Courville Enterprises Ltd. to present
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Rehearsal at 2-30 p.m. for—
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present "THE JOG TROT."

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Rehearsal 12 noon.
London Successful Productions Ltd. to present
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The above are communicated for information without prejudice.

DANCING CHAMPIONSHIPS AT WIMBLEDON.

Mlle. Adeline Gené presented the
prizes to the winners of "The Star"
London and Southern Open Dancing
Championships at the Wimbledon
Palais de Danse on the 19th ult., when
Miss Beryl Evetts and Mr. Leonard
Battle won "The Star" championship.
Some beautiful dancing was seen and
enjoyed by a company of over 3,000, and
all remarked on the excellence of the
combined orchestras, the New Colum-
bian (leader, Mr. Archie Alexander),
and the Gainsboro' (leader, Mr. R.
Cohen). Lawrence Wright's numbers
were well to the fore, "Shanghai,"
"Close in My Arms," and "Havana."
Being the numbers played for fox-trot,
waltz, and tango respectively. Great
credit should be given the judges—Mrs.
Cynthia Humphries, the Misses
Josephine Bradley, Gracie Cone, Buriel
Simmons, and Eve Lynegate Smith, and
Messrs. G. K. Anderson and Bernard C.
Carrington, and Major Cecil H. Taylor
—for their work, and to the organisers,
including Mr. Leon Meredith, Mr.
David Rolfe, and Mrs. Nicholls, the
popular managers at the Wimbledon
Palais de Danse.The only trade show in England of
the Graham Cutts' production of "The
Blackguard" will be given by W. and
F. Film Service at the Royal Albert
Hall on Monday, April 20, at 8.30 p.m.
Vivian Van Damme will be in charge of
the special presentation and effects.
De Groot will appear personally in a
musical prologue (by permission of the
Piccadilly Theatre) and Mr. Charles
Gulliver, the ballet on the lines of
"The Forbidden Dance of the Eltes"
will be produced by Serge Morosoff,
from the Imperial Russian School of
Ballet.At the Theatre Royal, TORQUAY, a
great attraction is provided by the first
visit of "The Creaking Chair," with
Mr. Wallace Court as the man in the
chair, Mr. H. Brough Robertson as
Angus Holly, and Miss Maureen Shaw
as Anita. The Pavilion is receiving a
first visit (by arrangement with Mr.
Matheson Lang) of "The Wandering
Jew," with Mr. Hy. Hillatt in the title
role.
At the DUDLEY Opera House the
Columbia Productions present "Me and
My Gal," the cast including Brandon
and Brand, coloured comedians.

FROM THE PROVINCES.

(Continued from page 9.)

Jazz selections are much appreciated. Special attractions at the Pump Room are the Shakespearean lecture-recitals of R. S. Littlewood himself, a Bathonian, Lane, well-known critic; and Nancy Price, the gifted actress. On account of Miss Phyllis Lett's indisposition, Miss Alice Moxon, a young soprano in promise, will appear in her place at today's concert.

At the Royal, HILTON, we have the musical comedy, "Hello, Uncle." The cast includes Alf. Leonard, Tom Rees, Ted E. Lacey, Oily Marsh, Haydon Scott, Adeune Vary, Josey Layton and the Hickerbocker Girls.

At the Hippodrome, BIRKENHEAD, Tom Arnold, for the Shee Productions, presents "The Melody Box" revue. The features of this revue are spectacular effects and fine ensembles. The humour is in the capable hands of Freddie Forbes and Billy Rutherford. Elsie Bower works splendidly with both. The dancing of Dorothy Vernon and R. W. Willy is exceedingly good. Edna Coombs gives a pleasing rendering of her songs. Mrs. M. J. Barker, Mrs. Miller, Mrs. King, Walter Farran, all work well together. The chorus and dancing of the 16 Tille Girls is first class. At the Argy, Vernon Watson had a good reception after his world tour. Roy and Fey are splendid in the "Bricklayer's Dream." The operatic turn of Chas. Allison and Eva Dennis is very enjoyable, as also Mrs. Coombs and Ronald in their juggling and burlesque work. Mrs. M. J. Barker, in her performance, Rol. Slater, Fred Hutchings, D. D. Young's act, "Stageland," featuring Comic May, are well received; and Arthur causes much merriment in an exhibition of "Sorrow Shifting."

Eva Moore, in "Mary, Mary, Quite Contrary," is at the BLACKPOOL Opera House this week, assisted by Frank Serfaty, Chas. Robertson, Geo. Child, etc. "The Man-eater," a new farce by Elliott Stannard, is the attraction at the Grand Theatre. "Chu Chin Chow" is being presented twice nightly at the Palace. Varieties, Ernest Griffin, Fred Marshall, Cecil Wayne, Violet Carmen, and Rhoda King are in the chief parts.

At the Theatre Royal, BLYTH "Seven Days' Leave," by Mr. Walte Howard, is proving a great attraction. The Ines Howard company are responsible for an artistic production.

At the BOORMES Hippodrome, the musical comedy, "The Officers' Mess," proves an excellent attraction, with plenty of comedy, good singing and dancing, and a coherent plot. The cast includes the Sports, the comedy work, and a great success he makes of it. Mr. Owen Reynolds and Mr. Arthur Filmer, as his brother officer, lend admirable support. The comedienne, Miss Josie Jackson and Miss Constance Neville figure prominently.

At the Theatre Royal, BOURNE MOUTH, Ian Hay, cleverly written comedy, "The Sport of Kings," arousing unusual merriment by its exceptionally witty lines and situations. The acting, too, is of the highest, with Gieve Currie, leading, and Mr. R. R. Lennard, the Royal Italian Circus is at the Alhambra; whilst the new revue, "House Hunting," with Freddie Frowe and Reggie single prominently placed, is at the Palace.

At the Prince's, BRISTOL, a welcome visit is paid by Miss Violet Vanbrugh in "The Letter of the Law." The play has afforded immense pleasure to all who have witnessed it. At the Theatre Royal, Mr. G. Carlton Wallace and company are giving an excellent performance of "The Christian." At the Hippodrome, a high-class programme is presented. Victor Andre gives an excellent exposition of dancing. Gillie Potter, comedian, amuses the house continually with great success; the de Soria give a display of living statues; Lily Morris scores a great hit; the Musical Revels present a tip-top show; Jock McKay, comedian, is a great success; and Zellini's juggling feats are exceedingly clever.

At the Empire, a medley of mirth and music is presented in "Volumes," in 19 scenes. The company is a capital one, with Winifred Silver, May York, Wm. Thomson, and Arthur Forbes, who are well supported. At the Little is Sutra's "John Gladie's Honour." The bookings at the Opera House, BUXTON, include the following: "Madame Pompadour," Gerald Lawrence in "Richard Lovelace," "The Little Minister," "The Creaking Chair," Mrs. Pat Campbell in "The Thirteenth Chair," "Quality Street," "Fata Morgana," "Tiger Cats," and "East of Suez." The following revues are also coming: "Cartoons," "London Calling," and "The Nine O'clock Revue"; and two first-class concert parties.

At the Theatre Royal, BURY, the George Edwards Daly's Theatre production in "The Merry Widow." At the Royalty, CHESTER, the D'Oyly Carte Opera Co. in Gilbert and Sullivan operas is the attraction. William J. Wilson's production, "The First Kiss," is at the New Theatre, CAMBRIDGE. A strong cast includes Ethel Cadman, May Matton, V. Barrett-Lennard, Donald Mather, and Dennis Warren.

At H.M. Theatre, CARLISLE, the first visit of the display play, "The Eye of Sirs," is attracting considerable attention. Mr. George Mansfield has made a careful study of the leading character and gets a grip on his audience from the start. Mr. Travis Green, in a dual role, is quite impressive and forceful, and scores heavily in all his scenes. Excellent support is given by Theo. Carlton, Leo Danvers, Heron, Thomas Knox, James Donatus, Nancy Roberts, Sheila Ross, and Cecil Fox. At the Palace, another revue "Ten to One," is the attraction. It is well put on and has many novel items.

Jimmy James, the principal comedian, a host in himself, singing, whistling, and acting with unfailing spirit and displaying a fine sense of humour. Tony Wood has a good part, which he fills with credit. Billy B Shaw, Ken Wood, and Jack Regal are equally successful. Rene Raye has a charming voice, which she uses with good effect. Ray Wilson, Dot Boston, and Stella Dene fill their parts to the delight of the audience, and two clever couples of dancers add much pleasure to the entertainment.

Sydney Productions revue, "There You Are Then," is providing the current attraction at COVENTRY Open House. The cast includes Ross Warren, a chieftain, to be with Ernest Leibold, Tony Volpe, Claire and Valerie with special music by the Alabama Syncopated Orchestra. Miss Ida Crisp is appearing at the Hippodrome in the revue, "Rattles," which is being presented by arrangement with Mr. A. I. McFarlane.

At the DEONPORT Hippodrome this week, "Cartoons," the Tom Webster revue, is a great attraction, the whole production abounding with the pungent wit of the world-famous cartoonist. The principals are Lawrence Bower, John Thorpe, Joe Wilson, Geo. Brooks, Thelma Dane, Mona Ryder, Edna Bryant, Marie Rolyer, supported by Victor Mero and Victor Marcel, who provide some marvellously executed, crochatic dancing.

At the King's, DUNDEE, is the George Edwards production, "Madam Campanou" and "Lesia," a picture musical play is heartily welcomed. The title role Doreen Langton displays a highly cultivated voice and a gift for light comedy besides dancing nimbly. As Rene, Arthur Lucas proves a delightful singer and a romantic lover. Audie Olmar is a dainty Mariette; Larry Roushy as Maurepas, Minister of Finance, brings in a humorous touch; Cedric Percival as a humorist; Joseph Calicot, and he also dances well; Phyllis Irane is a charming Madeleine; while Harold Thorley is a real Louis XV. and Frederick is a Russian Count. The chorus and orchestra are under the direction of Jean Frere, and red J. Blackman must be complimented on his energetic and efficient work. Mr. J. Hammersleigh, who created quite a furore at the Victoria some months ago, returns to this house for a repeat season, and opened on Monday with "Building Drummond." The same-partistic Hammersleigh gave a performance of distinction, and completely realised the humour and the artistic touches in the part. The other members of the cast are of a commendable calibre. The Herbert Mansfield Repertory Company give a fine performance of "Somerset's Laughing Comedy." The Land of Promise, at the Queen's, Jayne Grey as Aorah Marsa gives a rendering replete with charm and skill, and the other members of the cast are equally good. Full justice to this "Court Cards" revue is proving much to the liking of Princesses' audiences. It is a well-staged and tuneful production, and a done full justice to by a fine company, including Ian McLean and Betty Attwell, Jan De Martell, Ivy Gordon, and Billy Bracey, and the Eight Sanyo Girls. Included in a fine programme is "La Scala," the "Russian Adventure," and "The Next Corner." The Kinnaird is doing big business with Douglas Fairbanks's masterpiece, "The Tug of Bagdad," and the Palace programme includes "Gold Madness," and "Venus of the South Seas."

"Beila," a musical, is staged at the Grand, DERRY, in a fascinating manner, providing Miss Phyllis Neilson with the opportunity of scoring a brilliant success. Miss Neilson-Lerry as all that the name part demanded. The Tug of Bagdad, and the Palace, in a fresh and witty as ever, and lending admirable support on the comedy side is Dave O'Toole. A bright-eyed oleen is represented by Monica Daly, a dancer, whilst Tim Cassidy, dressed with his fine voice. Cecil Conroy, Breffni O'Rourke, James Daly, Edgewood, and Mike Nono are other principals in the lengthy production. At the Royal Hippodrome, DOVER, the revue, "Tons of Fun," is appearing, staged in seven scenes, it includes some of the picturesquely and spectacular. Amongst these are "The Pirate Ship," "Ozone Breezes," "The Pirate Ship," and "The Continental Cafe." It is replete with the comedy element in the work of Leonard Morris, who is well assisted by Harold Heath, as recruits and as pirates they are mirth-inspiring. Connie Crighton also contributes some effective comedy work; a dainty comedienne Daisy Crossley is another capital asset. Lil Finney is effective, whether in comedy passages or in the mirth and melody act. Stanley Groves is good in his contributions as well as his numbers, and George Dapier is excellent either as the "pirate captain" or the "goaty major." La Carola, soprano vocalist, contributes in a virtual measure, her songs including "The Golden West" and "Cartoons."

The revue is replete with chorus specialties and striking features, including those assisted in by the "Tons of Fun Girls." At the Palace, the "Tons of Fun" is being presented by "Claude Durand, and described as the mystery boy, in a series of smart perfections, including a reproduction of a virtual measure, her songs including "The Golden West" and "Cartoons."

S. and S. Productions, Ltd., present the musical comedy, "The Tug of Bagdad," at the Grand Theatre, DONCASTER, featuring Edgar Driver, supported by a powerful cast. At Arcadia the Maxwell Hallows Stock Co. are presenting "The Tug of Bagdad," with Lily Lillier, Mr. Arnold Bell, jun., and Mr. W. Lorimer in the leading roles, supported by the other members of this popular company.

At the Devonshire Park Theatre, EASTBOURNE, "Tons of Money" is the attraction. Included in a strong company are Richard Lawrence, Dorothy Millar, Will Clifton, Royal Fisher, Julia Bassett, Dolores Polini, and the "Tug of Bagdad" company.

At the Hippodrome, MARGATE, Mr. Walter H. Runtz is presenting "East of Suez," with Miss Eleanor Darby and himself playing the leads. At the Palace, NEATH, Victoria Carmen pays a welcome return visit. The cast includes a strong and well-scenery and gowns, including one of the most costly and wonderful frocks, comprising 23,000 stones. Pictures complete. At the O'Neill Hall, "Tom E. Hughes," the "Rag Bag of Vanity," also Texo, sensational aerial novelty, Pictures complete.

"The Green Goddess," presented by H. M. Theatre, Ltd., by arrangement with Gilbert Miller and Winthrop Ames, at the New, NORTH AMPTON, provides plenty of thrills for lovers of the sensational. The excellent staging, typical Indian costumes, the real colouring generally, coupled with some really clever acting, convey an air of realism which is much appreciated by the audience.

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Burt Greene, and Dawson Conjunction, Victor and Hugh Haymen, in conjunction with T. C. Wray, present "The Cat and the Canary" at the Pier Theatre, with an excellent cast. A new burlesque, "Apple Sauce," is presented at the Hippodrome.

At the Crown, ECCLES, the Broadhead Players present "His House in Order." Charles Brandon scores a success as Hilary Jesson, British Minister to the Republic of Santa Gardia. Filmer Jesson, his brother, is well interpreted by Philip Valentine. Betty Courtenay impersonates the child, Derek Jesson, in a pleasing way. Cecil Ravenswood makes a typical Sir Daniel Ridgely. Winifred Wayne acts with effect as Nina Filmer, Jesson's second wife, whilst May Day and Dorothy Love, in the respective characters of Lady Ridgely and Geraldine Ridgely, fulfil their parts in a satisfactory manner. Other artists who do good work are Douglas Jives, William Brookfield, and George Percy.

At the King's Theatre, GREENOCK, the Anglo-Scottish Productions present the new comedy revue, "Are You Working?" The cast includes McGee, H. and Hood, J. Killigan, Mary Selkirk, Renee Ormiston, the Six Desmond Dancers, Bert Davies, Bunt Dewar, Jimmy McKinlay, and Barry Burnett. The production is a success, and the "generation" makes a successful first appearance at the Hippodrome.

At the LOUCESTER, Mr. Gerald Mirrie members, plays the part of Puddler, responsible for the company which includes Janet Morrison as Vane Edgards, Zos Davis, Hindle Edgar, Frank Dix, Clara Earle, and Mollie Dwyne. It is an excellent entertainment.

At the HALIFAX Theatre Royal, Mackintosh's Amateur Operatic Society are presenting "Miss Hook of Holland," a very successful start was made on Monday evening. The musical comedy, "What Ho!" provides a capital entertainment at the Grand Theatre. At the Palace, Ernest Rayne and company are presenting the revue, "A Working Girl."

Harry Day's company began on Monday last with "The Hook of Holland." The production is a success, and the "generation" makes a successful first appearance at the Hippodrome.

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large houses. Frederick Keen, pit-torquely enacts the part of the Rajah and Richard Williams as Dr. Traherne, plays with great dramatic skill. Lucille, who is a very good actress, plays the part of the Rajah's wife. The production is a success, and the "generation" makes a successful first appearance at the Hippodrome.

At the New Theatre, OXFORD, the Douglas successful show of last summer "Oceans of Joy," is being presented by Nil Dalton and is a successful drawing of song and dance. George Norton, a sammy, is the life and soul of the revue and proves a first-rate comedian while Lynn Wright is also a first-rate comedian. The production is a success, and the "generation" makes a successful first appearance at the Hippodrome.

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Other artists who appear are Florence Yaxman, Malvina, Peel and Janki, Clay Keyes, and the Buckley's. Frank H. Fortescue's Repertory Co. has done duty at the Palace Theatre and has produced during the week "Her Bridal Night," "At the Hour of Midnight," and "Soiled." The company includes Paul Lorraine, Jenni Gaydon, and Louis Stanton. In the King's has pictures, and variety has been provided by Jane Croft and Ernest Groom, vocalists. At the Avenue pictures have been supplied by Sam and Betty, in their English concertina and dancing act, and Jean Caldera and Edward Williams, late principals of the Carl Rosa Opera.

"Our Liz" is played by Warden and Looper's company at the SWINDON Empire. The songs and dances by Miss Alan Low, in the title role, and John Sedmond, combined with an efficient chorus, form one of the attractions of the show; while the comedy work of Bert Murray, Henry Wright, and Miss Lorrie Kelsey is excellent.

Geo. Lawrence and Syd. H. Parnson present "The Joy Trot" at the Alhambra Variety Theatre. STOURBRIDGE featuring Geo. Franklin, comedian, and E. Cowley, comedian; Reg Wakefield, etc. Betty Goss, comedienne, and Boris Drewery, Cissie Morris, Marie Nicholson, Alban Padden, Larry ane, and the Empire Troupe of West End Cabaret Dancers.

At the Theatre Royal and Opera House, ST. HELENS, in "Romance," he beautiful love play performed here last week, Miss May Fairclough, comedienne, as a Cavalier, and Philip D. Williams as Van Tyl and avil Day as Tom are excellent. The re-splendidly supported by Nan Mere ill, Elvey Doyle, Sonia Desmond, Malmeda, Enrico Comfort, Richard Hills, Frederick Clifford, and the other members of the company are excellent. The Wallace Orton Quartette at the Hippodrome, at the top of a capital bill Percy Hourri is prominent in the added attraction in Billy Matthei and Allen Five Chicago Trips.

W. G. Watte, Andy and Irving, and Si Dices contribute acceptable turns. The amusing comedy, "So This is London," is at the Theatre Royal, WINDSOR, presented by W. J. van der vanger by arrangement with Charles P. Cochran. The cast is an excellent one, most being W. T. Ellwanger, who is Hiram Draper, Senior, the American actor, is splendid. Betty Goss, comedienne, and Hiram Draper, Junior, and Mrs. Mary Livingston could not be desired. George Rickhede, admirably impersonates Lord Worthing, whilst the same remark applies to Stella Lanty, who plays the role of Lady Worthing. Madge Givvy, delightfully playing Elmore Worthing, others in the company are Mrs. Mary-Margaret, Lady Duckworth, Arthur, etc. as Thomas, Charles Gould, and Cyril Beaumont as the waiter, all of whom are good.

At the Theatre, PAISLEY, the programme is headed by the Great Ray, who is well supported by the best Gladys, Bohemian Trio, which includes Juliette Ve Dey (pianist), Rosa Crov (cellist), and E. Cass (tenor vocalist). "Call of the Wild," a musical comedy, and Marie Terry, comedienne, and the Variety Palace are Robert Bemand and his Pigeons, in a novel burlesque; Elliot and Walmer, versatile entertainers, in "The Great Escape," and "White Cargo" is proving a great attraction at the Theatre Royal, PLYMOUTH, with Murray Carrington, Fred, and Kathleen Boutil in the principal roles. "The Conquering Hero," by Allan Monkhouse, is presented, with Arthur, and Peter Godfrey as Stephen, and the other members of the company are excellent. The programme is headed by the Great Ray, who is well supported by the best Gladys, Bohemian Trio, which includes Juliette Ve Dey (pianist), Rosa Crov (cellist), and E. Cass (tenor vocalist). 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FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C. 2. Telegrams: "Humfriv, London."

FELDMANISMS FROM EVERYWHERE.

THREE NEW HITS.

One of the recent visitors to the House of Hits was that charming artist, Jenny Benson. Miss Benson—a firm believer in the policy of being up to date—came in to hear our new batch of winners, and was delighted with the result of her visit. She has selected for immediate production those three "stormers"—"Everybody Loves My Baby," "I Know Someone Loves Me," and "Ain't Got No One, Never Had." Needless to add, Miss Benson is expert in the gentle art of selecting the best numbers, and the above-named represent three of the finest numbers of the season.

REMEMBER—APRIL!

This is not a Nature note; rather is it a personal note to those songsters busily preparing for the Concert Party season.

A word in season is always welcome, and we take this opportune moment of calling attention to the wonderful budget of winners which we have prepared for the big summer push!

Even should the Sun let us down (as he has been kn wn to do in past summers) nothing will be able to dispel the general atmosphere of brightness as created by the catchy Feldman hits which will be sung and re-sung by thousands of parched holiday throats.

Now is the time to send, or call, for the special Concert Party selection of live-wire winners—the most wonderful and varied selection the House of Feldman has yet produced!

A CHARMING FEATURE.

Dorothy Storm, the popular vocalist, who has now joined the cast of "Short Stories," a new and exceptionally bright revue, reports that "When You and I Were Twenty-one" is one of the outstanding hits of the show. This leading Feldman number is featured by Miss Storm and Norman S. Dutton, and is delightfully produced, the two artists impersonating an elderly couple who, sitting by the fireside, see a vision of a young couple in old-world costumes courting. Another vision depicts the young couple leaving the church and taking leave of their parents and wedding guests. Truly a charming idea, and one that lends itself admirably to the thought which inspired "When You and I Were Twenty-one." This, by the way, is Miss Storm's first appearance in revue.

HILDA GIBSON.

Handling four Feldman numbers of varied types—and making a big hit with them all—is a great tribute to the versatility and artistry of Hilda Gibson, who is a leading light in that bright new revue, "The Fun Fair." Miss Gibson scores individually with "Jiminy Gee" and "Sun God," and combines in two beautiful duets, "All My Dreams Are of You" and "Let me Be the First to Kiss You Good-morning," with Jas. Steele and Louis Victor respectively. Miss Gibson is, as we remarked above, exceptionally versatile.

THE "STORMER."

Ballard Brown, a well-known member of "London Nights" Co., has taken up "After the Storm." He produced this wonderful number on Monday, and, as usual, it is proving to be an enormous success.

DOROTHY WARD

A
RIOT
AT
THE
ALHAMBRA
WITH



JEALOUS

Other Smashing Hits:

ONE MILLION TIMES A DAY: LET IT RAIN:
WHERE'S MY SWEETIE HIDING: SHADOWLAND:
LET ME BE THE FIRST WHERE WERE YOU?
TO KISS YOU GOOD-MORNING
I'VE GOT A FEELING FOR OPHELIA: MISSISSIPPI MOONLIGHT:
I KNOW SOMEONE LOVES ME: EV'RYBODY LOVES MY BABY:

And the Whirlwind Sensation

AFTER THE STORM

B. FELDMAN & CO.

GET OUR APRIL SHOWER—OF HITS!

FELDMANISMS FROM EVERYWHERE.

WINNERS FOR "CRISPS."

"Sergeant Percy," the Feldman comedy number which experienced big success in panto, is now being featured by Max Miller, the popular light comedian of "Crisps" revue. Mr. Miller made a decided hit at the Metropolitan last week. In the same bright production the Jazzland Band make splendid features of "California, Here I Come," and "Say it With a Ukulele."

WINIFRED WARD.

Charming Winifred Ward is busy on four of the latest Feldman hits with which she will shortly delight her countless admirers. Miss Ward has been playing principal part in the Theatre Royal panto, at Bristol, and scored such a big hit that she has been re-engaged for next season's production at that theatre. Always a keen Feldmanist, this fascinating artist came in for an ovation at the Mile End Empire last week, where she featured "Not Here, not There."

FOR EIGHT WEEKS!

"California, Here I Come," has been played for eight weeks in Scotland by the popular Zillah Four, in their well-known vocal and musical act. Percy Zillah reports that our great winner was a terrific success in the land of the thistle. The Zillah Four will shortly be featuring our latest hits.

"LET IT RAIN."

That talented combination of male vocalists, "The Apollo Singers," are making a very big feature of "Let It Rain," our new comedy hit, in "Adam's Eve" revue. They vote it "a very fine number," and one which wins big applause. We are also in receipt of an amusing photograph in which the popular Apollo Singers are depicted with expressions of gloom and displaying the title of their winner, which lends itself so admirably to so much humorous treatment.

A COMEDY SENSATION

If you are looking for a real comedy sensation, with the trickiest lyric and catchiest chorus imaginable—try "Won't Go!"

This latest Feldman winner—which, we predict, will be even bigger than "Turned Up"—was featured by S. W. Wyndham, the popular comedian at Shoreditch Olympia last week and created a furore!

Olympia patrons took to the wonderful chorus in pretty much the same way as a duck takes to water, and Mr. Wyndham soon had the entire house singing the side-splitting lines.

Try "Won't Go" for yourself—so 'll find it **will go**—like the proverbial hot cakes!

ACCORDION EXPERTS.

Verne and Anna, the famous Belgian accordion players, are making a big hit with that popular number, "I'm Gonna Bring a Watermelon." The latest addition to their sparkling and entertaining set is "From One Till Two," a number which earned for itself the title of "the supreme duet" during the past pantomime season.